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SPAIN

WORKS BY

ALBERT F. CALVERT

THE ALHAMBRA
SOUTHERN SPAIN
IMPRESSIONS OF SPAIN
MOORISH REMAINS IN SPAIN
SUMMER IN SAN SEBASTIAN
ALFONSO XIII. IN ENGLAND
THE SPANISH ROYAL WEDDING
GRANADA, PRESENT AND BYGONE

THE SPANISH SERIES

GOYA
TOLEDO
MADRID
GALICIA
SEVILLE
MURILLO
CORDOVA
EL GRECO
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CERVANTES
THE PRADO
THE ESCORIAL
SCULPTURE IN SPAIN
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ROYAL PALACES OF SPAIN
SPANISH ARMS AND ARMOUR
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TAPESTRIES OF THE ROYAL PALACE
CATALONIA AND BALEARIC ISLANDS
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VALLADOLID, OVIEDO, SEGOVIA,
ZAMORA, AVILA, AND ZARAGOZA

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A Street in Murcia.

SPAIN

An Historical and Descriptive Account of its Architecture, Landscape, and Arts

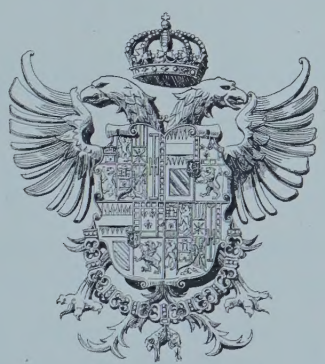
BY

ALBERT F. CALVERT

KNIGHT GRAND CROSS OF THE ROYAL ORDER OF ISABEL THE CATHOLIC,
COMMANDER ROYAL ORDER ALFONSO XII., HON. MEMBER
SPANISH CHAMBER OF COMMERCE IN LONDON

WITH OVER SEVENTEEN HUNDRED ILLUSTRATIONS

INCLUDING FORTY-SIX COLOURED PLATES



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DEDICATED

TO

THEIR MAJESTIES

KING ALFONSO XIII

AND

QUEEN VICTORIA OF SPAIN

PREFACE

THE compilation of this work was undertaken with the desire to present a comprehensive survey of the monuments—historical, artistic, and archæological—of Spain. Originally designed to occupy one volume, the matter has overflowed into a second, and the thousand pictures which I thought to have found sufficient to illustrate the text have been increased by over seven hundred. But as the pages multiplied, the value of the pictorial side became more apparent, with the result that what was commenced as an illustrated book upon Spain has become an album of Spanish views and objects, supplemented with a running commentary of explanation or appreciation of historical and archæological data.

It is from the pictures rather than the text that I hope to gain for my book the commendation of the public. Since the plan has succeeded in some of my previous publications dealing with the same subject, it may reasonably be expected to succeed again, especially as the illustrations have been selected with the object of presenting to the general student a pictorial summary of the culture of Spain from the days of the Roman occupation to the present time, and of portraying the successive modifications and developments which the several branches of the arts have undergone since the Romans bridged the valley of Tarragona with their time-defying aqueduct, and the Dean and Chapter of Seville sunk the foundations of their cathedral in the ruins of the mosque which the Moslems had built with the masonry of a Roman temple. The juxtaposition of Occidental and Oriental architecture and ornament, and the influence they exercised upon each other, lend special interest to Spain's contribution to the architectural treasures of Europe. The remains of Oriental workmanship to be seen in Spain are peculiarly Spanish, inasmuch as the features that distinguish its Moslem monuments are entirely distinct from the characteristics which are present in the handiwork of the Moslems in any other land. The Moor set his artistic mark on Spain, but the influence of Spain may be traced in the work of the Moor. Local peculiarities, almost as marked, might with reason be claimed for that phase of Renaissance architecture known as the plateresque, of which so many fine examples are reproduced in these volumes.

In addition to illustrating the art treasures of the country, I have enlisted the brush of Mr. Trevor Haddon to visualise for the untravelled readers and recall to the mind of the pilgrims to Spain the fascination of light and colour with which the Peninsula delights her

visitors. And having thus arrived within an appreciable nearness to the end of my task, I yielded to the temptation again to extend my boundaries in order to include a collection of new photographs of little-known Galicia and the Balearic Isles.

It may be contended that in taking all Spain for my province I have attempted too much. I can only reply that the author who sets out to master Spain finds in his subject a master whom it is difficult to propitiate and impossible to control. After making a score of tours in various parts of the country, and wandering from the bleak but hospitable mountains of Galicia, across the desolate sierras of Castile to "the Palms and Temples of the South," the difficulty presented by the task of selection increases with the writer's increasing knowledge and love of Spain and its people.

No apology will be required for devoting some chapters to the Royal Palaces of Spain, for here one may examine the pictures and tapestries, the armour and metal-work which have resisted the lust of acquisition and redistribution inseparable from the strong excitement of foreign invasion and domestic revolution. It will be known to the traveller, and it will also be gathered by the untravelled reader of the following pages, that most of the glories of the Peninsula are relics of a past age. Toledo is still styled "the Light of the World," although the light has long since departed from the city. Cordova is no longer to Andalus what the head is to the body; the one-time rival of Bagdad and Damascus is to-day devoid of learning, piety, or material magnificence. So, of the thirty-five palaces which the kings of Spain possessed within comparatively easy distance of "the most noble, loyal, imperial, crowned, and heroic city" of Madrid, but five remain, and of these only four are used as royal residences. To the south of the Palacio Real lies Aranjuez; to the north are La Granja and El Pardo. The "sombre but magnificent pile of El Escorial . . . the grandest and gloomiest failure of modern times" is still the mausoleum of the monarchs of Spain, but its palace no longer shelters the living sovereigns. The Queen-Mother added the palace of Miramar to the Royal patrimony, and transformed the long-deserted Alcazar of Seville into a seat of the Spanish Court. The Royal palaces of Spain are few, but only in comparison with the former surfeit that it once possessed, and to-day their number exceeds that of any other country in Europe.

Although in my treatment of this many-sided subject I wish the text to be regarded as subsidiary and supplemental to the illustrations, the accuracy of the letterpress has been most conscientiously aimed at. What are accepted as the most reliable authorities have been consulted, although it is possible that the views and conclusions adopted may at times be found at variance with those expressed by other experts of equal standing. It has been my consistent endeavour to be at once as comprehensive and as terse as possible. Some omissions, even some important ones, may be detected; but in dealing with a country of almost inexhaustible interest to the artist and the archæologist, it may perhaps be forgiven if inadvertence, if not lack of space, has produced its almost inevitable crop of defects and discrepancies.

PREFACE

In thanking my many friends in Spain for the advice and assistance they have given me in the compilation of these volumes, I would desire to pay a passing but sincere tribute to the Spanish character. Under all the vicissitudes that their nation has suffered since Spain changed the tyranny of Carthage for the yoke of the Romans, to be caught later in the toils of the Goths; through the ages of religious tolerance under the savage Moors, and of religious tyranny under the most Christian kings of the restoration; unchanging beneath the sway of corrupt, incompetent favourites and courtiers; the Spaniard has remained ever loyal to himself—proud, courtly, hospitable, true-hearted, peculiarly self-reliant. His face has been scarred with "the fire of many tears," but the beauty and nobility of his character has been kept unsullied by his reverence for the dignity of human nature. In the breast of the Dons "the grace of a day that is dead" has never been allowed to fade.

My last word must be one of genuine and affectionate admiration for the people of Spain.

ALBERT F. CALVERT.

Royston, Eton Avenue, London.

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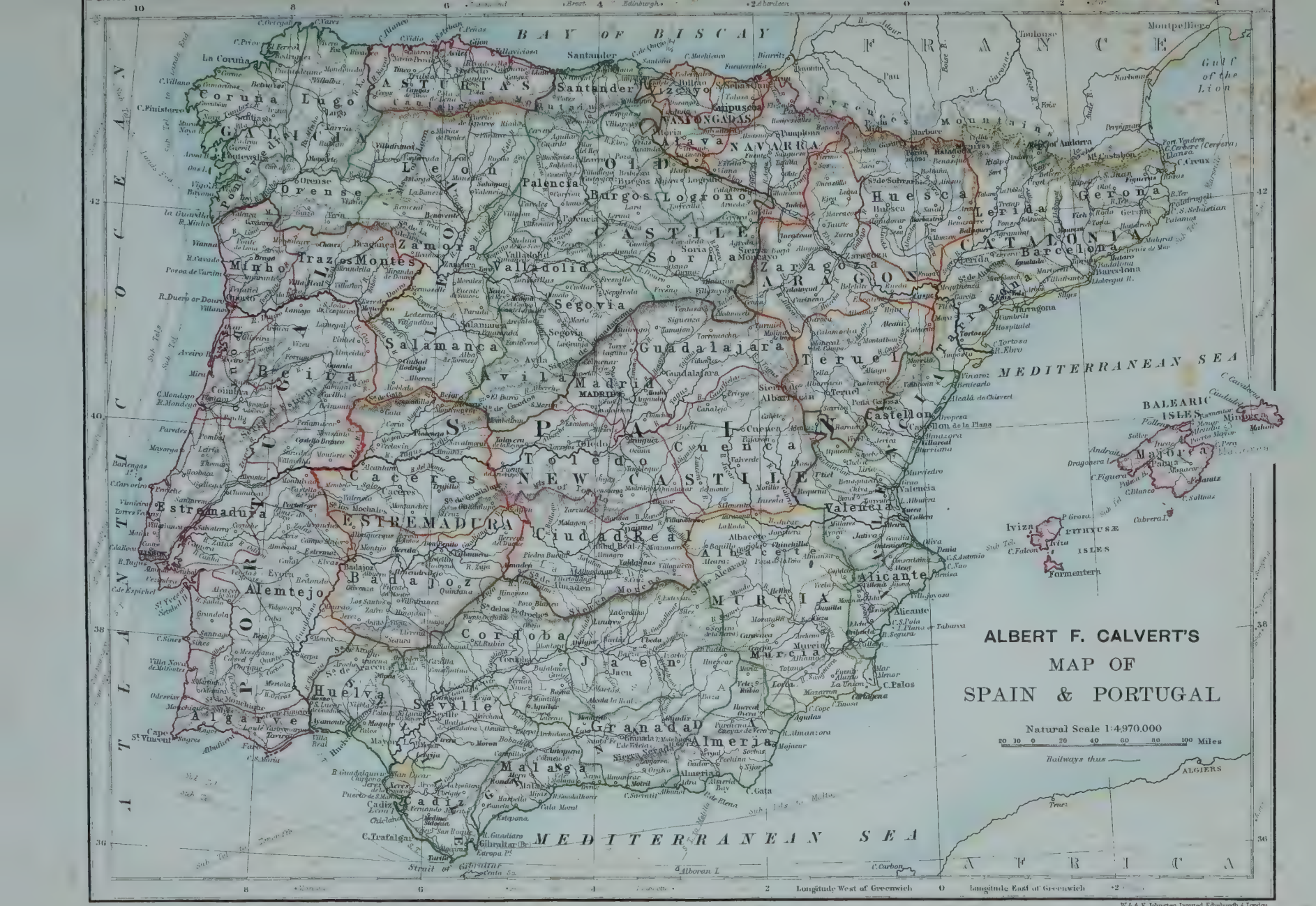
ALBERT F. CALVERT'S
MAP OF
SPAIN & PORTUGAL
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Railways thus
BAY OF BISCAY
MEDITERRANEAN SEA
ATLANTIC OCEAN
FRANCE
PORTUGAL
ASTURIAS
GALICIA
LEON
OLD CASTILE
NEW CASTILE
NAVARRA
ARAGON
CATALONIA
VALENCIA
MURCIA
ESTREMADURA
ANDALUSIA
BALEARIC ISLES
PITHYUSÆ ISLES
Santander
Madrid
Barcelona
Valencia
Sevilla
Granada
Cadiz
Gibraltar
Lisboa
Oporto
Coimbra
Badajoz
Alemtejo
Algarve
Toledo
Cuenca
Albacete
Alicante
Murcia
Jaen
Cordoba
Huelva
Malaga
Almeria
Zaragoza
Huesca
Lerida
Gerona
Tarragona
Castellon
Teruel
Guadalajara
Salamanca
Zamora
Valladolid
Segovia
Avila
Palencia
Burgos
Logrono
Soria
Caceres
Badajoz
Orense
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Toledo. Bridge of Alcantara.

TOLEDO

SPAIN historically begins with Toledo. Seville, Carthagena, Cadiz are indeed as old, or older, but in their beginnings they belonged to Keltic Iberia or to a Roman province, not to that compact nation to which the name of Spain may be applied. In the modern sense of the word this was the first capital of the kingdom. The vestiges of works planned on a commanding scale but never finished—among them the Circus in the Vega—have led antiquaries to suppose that the Romans intended to make Toledo the seat of their power in the Peninsula. It was left, however, to the Visigoths to confer the dignity of a metropolis upon the city. It was in 553 A.D.

GENERAL VIEW OF TOLEDO

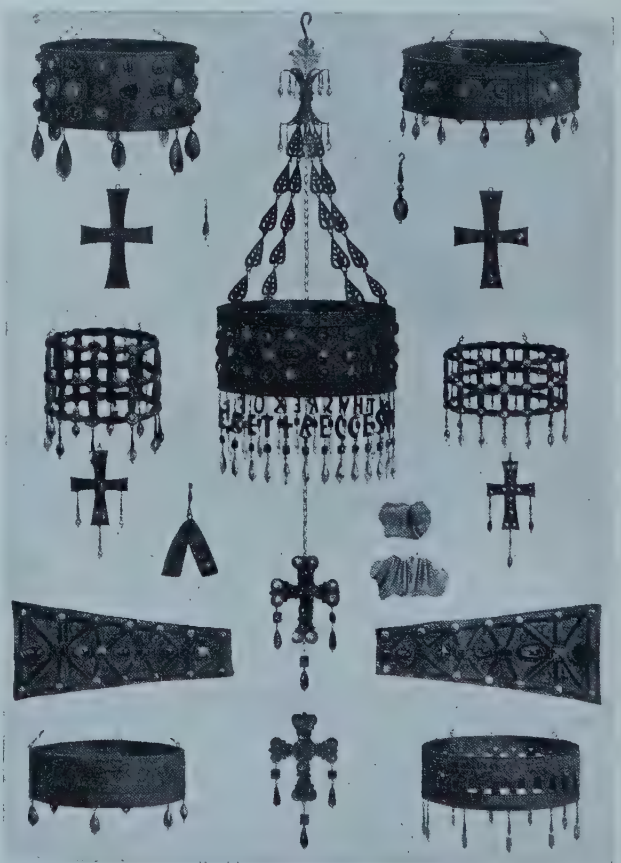
that King Athanagild established his court here, and, with a few brief intervals, his successors resided at Toledo till the inrushing tide of Islam swept away the kingdom and almost swallowed up the nation itself.

That terrific deluge the city has survived, even as the yet more destructive flood of

CALLE DE SANTO TOMÉ

years has rolled onwards past and around it, leaving it unchanged and unchanging — a last surviving beacon of the drowned mediæval world.

Assuredly, no town in Europe bears more markedly the impress of long-distant ages than this. Nuremberg and San Gimignano are modern in comparison. Walking its sombre streets, between houses which seem part of the living rock below, we can almost credit the tradition that ascribes the foundation of the city to Hercules, if not that other which says that here was already a town when God first placed the sun exactly over it. Yet another story has it that Toledo was founded by the Jews who had fled from the persecution of Nebuchadnezzar, and who named it Toledoth, said in their language to mean the city of generations. The children of Israel were, at all events, settled at a very early period in Toledo, and played a conspicuous part in her story. They were the first to admit their kinsmen, the Saracens, in 711 after the downfall of the Visigothic monarchy by the reedy banks of the Barbate. The invaders were rewarded, it is said, by treasures beyond the wildest dreams of avarice, including the Table of Solomon made out of a single emerald! The famous crown of Guarrazar preserved at Madrid and in the museum remain to attest to the splendour of the Visigothic court, but for any monuments of stone and marble of those days you may search Toledo in vain. A few capitals and fragments of columns are all that survive of the numerous public buildings, the cloud-capped towers and gorgeous palaces, with which the successors of Athanagild no doubt embellished the seat of their dominion. Under the Moor, Toledo sank to



VISIGOTH CROWNS AND CROSSES OF GUARRAZAR

the position of a provincial town, always turbulent, rebellious, and but half subdued. Yet the works of that rude, uncultured period have fared better than those of the preceding age and may be classed indeed among the most interesting national monuments in Spain. As secondary Mohammedan places of worship, they exhibit striking differences from the principal mosques or *Jamas*, and moreover from edifices of the same rank farther south.

NORTH-EAST FAÇADE OF THE MOSQUE OF BIB-EL-MARDOM

The most perfect and curious of these buildings is the mosque of Bib-el-Mardom, now called Cristo de la Luz. It stands in the northern quarter of the city and received its present name from the following legend. When the Moslems were about to enter the town, the Christians walled up a miraculous crucifix (still to be seen) in one of their churches with a lamp burning before it. Three hundred and seventy years after, on May 25, 1085, Toledo was recaptured by the Christians, and the liberating army came marching in, King Alfonso VI. and the famous Cid Campeador at their head. As the Cid's horse passed this mosque it reverently bent the knee. The spot was investigated, the wall of the mosque broken down, and within it discovered the crucifix with the lamp before it burning as brightly as when placed there nearly four centuries before. The king hung up his shield, where it may be seen to this day, and had the mosque re-consecrated as a Christian church.

In support of this legend, it should be said that the structure contains evidence in the shape of Visigothic shafts and capitals, of having existed prior to the Moslem conquest. The exterior is unpromising, and built of brick alternating with rough stone-work. The north-west front is the best preserved. In its lower part it is arcaded with three round arches, the middle one containing a horseshoe portal arch. Above, runs a sort of gallery of arches intersecting, and above this, a long Arabic inscription on a frieze announcing that the mosque was rebuilt under the direction of the architect, Musa ben Ali, in the year 370 of the Hegira (979–980 A.D.). The exterior has suffered more from repeated restorations than the interior. This very small and curious structure is divided into a nave and aisles, or into nine compartments, by twelve horseshoe arches, springing from four low slender columns, each with a different capital. The masonry above the arches is pierced with an arcade of various designs, dentated and cusped in very Moorish fashion, each com-

GENERAL VIEW OF TOLEDO

partment being finally vaulted over with a little dome, of varied and fantastic construction. The mosque is so small that Amador de los Rios thought it could only have formed the sanctuary or *maksurrah* of the original structure. The apse and transept were added after the Christian re-conquest. This later (and yet very ancient) part of the fabric is adorned by some exceedingly interesting twelfth-century frescoes in the Byzantine style. The figures are believed to represent Saints Eulalia, Martiana, Leocadia, and Obdulia, and an unknown prelate—possibly the famous Bernardo, of whom we shall hear more later.

A STREET IN TOLEDO

In the Calle de las Tornerias (Nos. 27, 29, 31) you may find the remains of another mosque, in the same style, and no doubt of the same period, as that of Cristo de la Luz. It is raised on a substructure of galleries, which now form the ground floor of the houses. Here again we find indications of the adaptation of an earlier Visigothic church to Mohammedan uses. Recent restorations have laid bare a surface of brickwork, unsurpassed for smoothness and regularity. But, so far, no trace has been revealed of any inscription, or of the date of the foundation, or of the name of the architect.

A STREET IN TOLEDO

With these Moslem monuments it is easy to confound the interesting little Jewish synagogue of Santa Maria la Blanca—so called from a tradition that a Visigothic church occupied the site, to account for the dedication of which a legend is told, similar to that of Santa Maria ad Nives at Rome. It probably dates from the close of the eleventh century, and continued in use as a Jewish place of worship till 1405, when it was seized by the Catholics at the instance of St. Vincent de Ferrer. It is now a secular building, and is far from reflecting the splendour and prosperity enjoyed by the Hebrews of Toledo at the time of its foundation. The strange, fantastic interior is purely Saracenic in character. Four rows of octagonal columns, with fir-cone capitals from which spring horseshoe arches, divide it into a nave and four aisles. Above the arches runs a beautiful

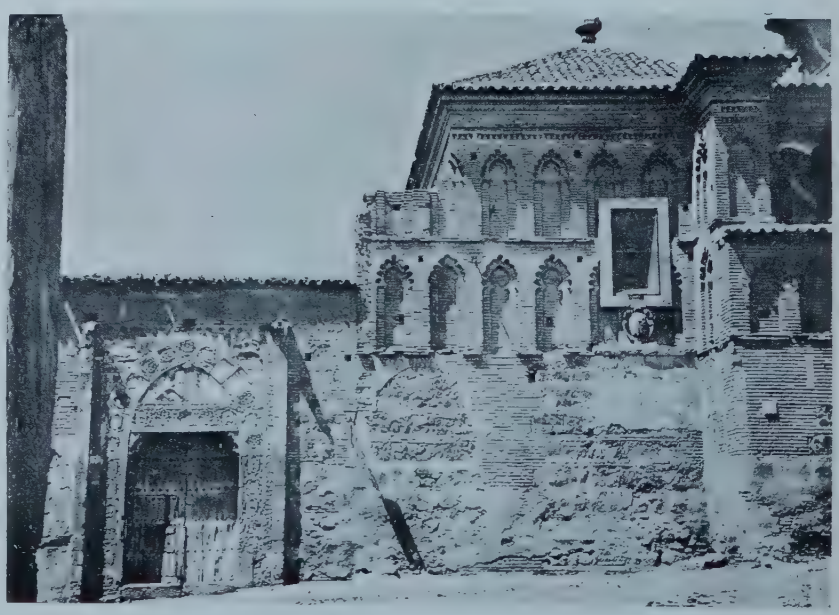
DETAILS OF A COURTYARD

western wall, where the rabbinical chair once stood, is freely decorated, except for the lowest 7 feet of its height, with coats of arms, geometrical designs, and inscriptions, one of which extols the greatness of King Peter, while another pathetically celebrates the return of an era of prosperity. A few years later, and the whole Jewish colony was decimated and dispersed. Windows have been let in through the frieze in the south wall. The roof deserves notice as a particularly fine specimen of artesonado work. The building ranks as a national monument after having been in turn a church, a bridewell, a barracks, and a dancing hall.

Near the Transito is the palace of the Marquis

frieze of geometrical pattern, and over this again a charming triforium of cusped arches. The stucco-work has been cut and carved as if it were stone. A fine roof of pine wood covers the building, the pavement of which is a beautiful example of tile-work.

The Transito, the other synagogue of Toledo, is also Moorish in style, but was built by Samuel Ha Levi, the powerful treasurer of Peter the Cruel, and belongs, therefore, to the last or Granadine style. It resembles the mosques and synagogues of our own day in consisting of one great chamber. On the north and south the walls are quite plain up to a height of 20 feet, where a broad stucco frieze runs round with floral and geometrical designs and Hebrew inscription. The triforium is composed of cusped horseshoe arches, with rich capitals, most of them filled with lattice-work of exquisite design. The spandrels are also most beautifully decorated. The



PALACE OF DON PEDRO THE CRUEL

INTERIOR OF SANTA MARIA LA BLANCA

DOORWAY OF THE PALACE OF DON PEDRO THE CRUEL

de la Vega, which incorporates the remains of the house of Samuel Ha Levi. In after times it was the home of the reputed necromancer, Don Enrique de Aragon, Marquis de Villena. Subsequently it passed into the possession of the Duke de Escalona, who burnt it to the ground on account of its having been contaminated by the presence of the Constable de Bourbon, then in arms against his own country. It has an additional claim on our interest as having been for a time the residence of El Greco.

The re-conquest of the city in 1085 by Alfonso VI., and its absorption into the kingdom of Leon and Castile, inaugurated, as elsewhere in Spain, that mixed Moorish style called the *mudejar*. For many years at Toledo, as at Seville and Cordova, Moorish architects and masons continued to be employed even in the construction of religious edifices. A particularly fine specimen of their work is the warm-hued brick and stone tower of the Church of San Roman, pierced in its upper stages with windows of a debased horseshoe type. Similar but smaller towers are attached to the Churches of Santa Magdalena, Santo Tomé, San Pedro Martir, San Miguel, Santa Leocadia, and La Concepcion.

The Castilian conquerors first turned their attention, however, to the fortifications of the city. The mighty walls reared by the Gothic king, Wamba, were strengthened and no doubt in great part rebuilt by Alfonso, who added the Puerta del Sol, that majestic entrance to the grand old city. The horseshoe archway is flanked by a square tower, connecting the gateway with the wall, and on the other side by a half-round tower, with two machicolated bartisans. Immediately over the entrance is a relief of the Virgin conferring the chasuble on San Ildefonso. Above this is an arcade of intersecting arches,

GATE OF VISAGRA

surmounted by a smaller work of the same kind. Another relief within the archway is believed to represent the execution of the Alcalde, Fernán Gonzalez, by St. Ferdinand for the seduction of two girls. The stern beauty of this noble approach has delighted innumerable writers and artists. In antiquity it is surpassed by the Puerta Antigua de Visagra, a ruinous Moorish work—the only one of the fifteen gate-towers said to have existed in the Mohammedan era. The Puerta Nueva de Visagra was built by Charles V. in 1550. It is flanked by two massive round towers, with crenellated upper storeys. Over the north gateway is a huge imperial eagle, carved in granite, above which is an angel with unsheathed sword. It is certainly no mean approach to an erstwhile royal city.

OLD GATE OF VISAGRA

The rude crumbling pile of the Castle of San Servando, crowning the height overlooking the Bridge of Alcantara, marks the site of a monastery built by Alfonso VI. in gratitude for his escape from the rout of Sacralias. Later on, the king found it expedient to convert the building into a castle, and as such it bore the brunt of repeated Moslem onslaughts throughout the twelfth century. It seems to have been rebuilt in 1386 by the great archbishop, Tenorio. Like our English castles of the same period, its walls were flanked at angles by half-round towers and in the middle by smaller towers of lesser projection. In its day this must have been a fine stronghold. To-day its desolation is complete, and it is tenanted only by bats and owls. It has secured immortality in the pages of Calderon.

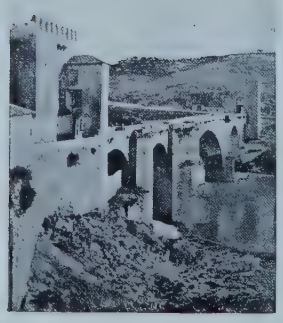
To reach it we cross that far-famed Bridge of Alcantara, which includes masonry of every period of Toledo's history. The tower on the far end is not, alas! that which resisted the shock of Moors and fiery factions, but an eighteenth-century work. The yoke and sheaf of arrows—the badge of Ferdinand and Isabella—commemorates an earlier restoration by those sovereigns in 1489. It is a spot to linger on, this historic bridge, and to gaze up at the grim city crouched on the rock above the yellow Tagus. Till the time of Alfonso X. (1252-1289) it constituted the sole avenue of approach to Toledo. The Bridge of San Martin was then built, and restored by order of Archbishop Tenorio in the reign of Henry of Trastamara. According to a well-known legend, the architect

CASTLE OF SAN SERVANDO

MALBARDÓN GATE (ELEVENTH CENTURY)

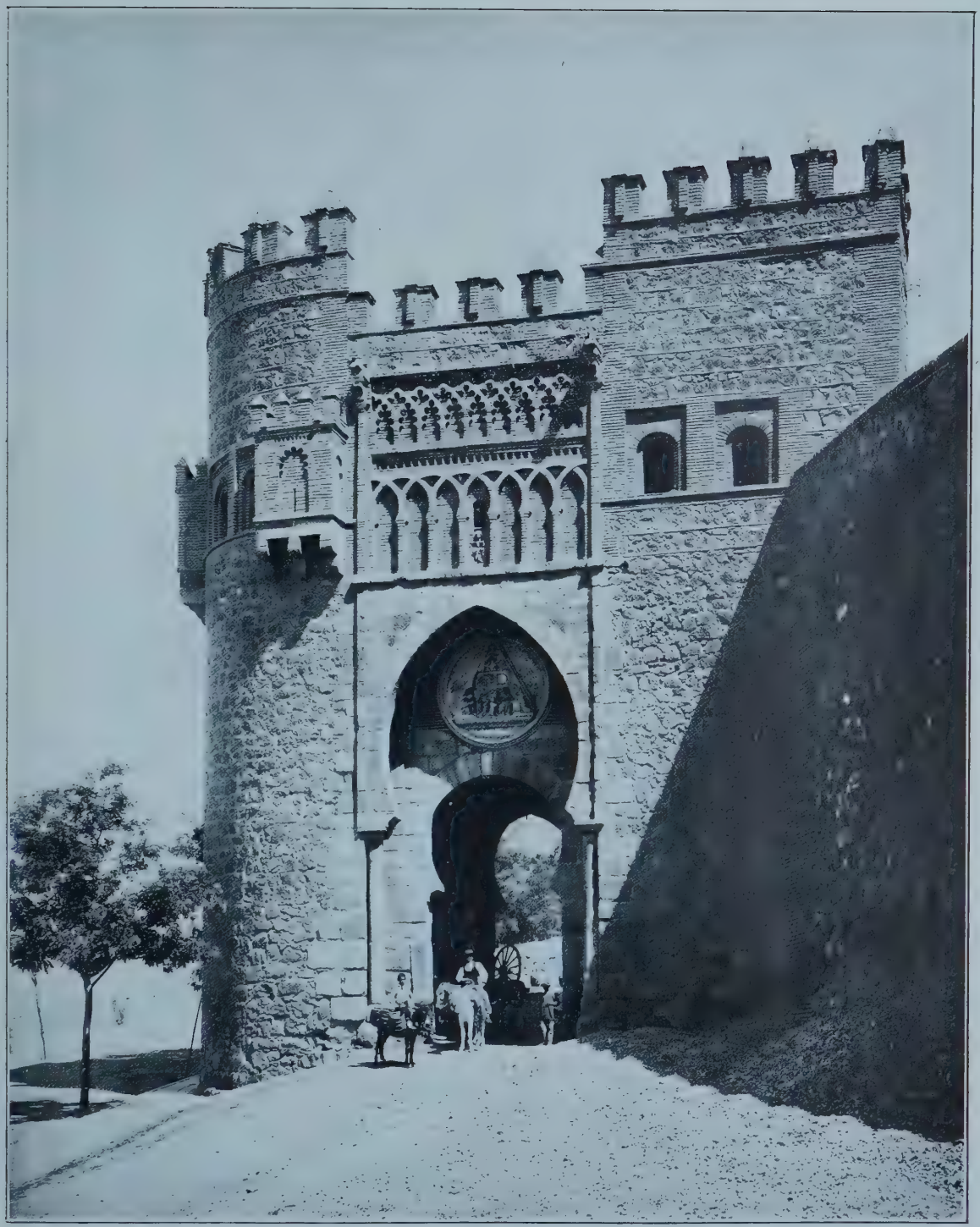
realised, on the day previous to the proposed opening, that, owing to some miscalculation, the whole fabric would collapse on the removal of the scaffolding. His wife, on being told of this, rose at dead of night, set fire to the bridge, and thus preserved the reputation of her husband, who constructed the next bridge, of course, without fault or flaw. The square towers at each end render this one of the finest studies in mediævalism in all Toledo.

The Alcazar, which still frowns down from the rocky height above the Tagus, has played a memorable part in the stirring history of Toledo, but it is sadly changed from its old self. Almost entirely rebuilt from plinth to parapet by order of Charles V., it was burnt in 1887 and has been reconstructed within the last few years. It makes an imposing landmark enough, but has little interest intrinsically. From these lesser monuments one turns eagerly to the Cathedral, one of the noblest specimens of Gothic architecture extant. This, the metropolitan church of Spain, is splendid without being gaudy, austere without being gloomy, stern, but not forbidding. It embodies the ideals and the temper of the young Spain of the re-conquest, which looked forward, not backward. It replaced the Mosque, which Archbishop Bernardo, the spiritual adviser of Alfonso VI., had forcibly taken from the infidels, and consecrated, in flat disregard of his sovereign's plighted faith and direct commands: an act of disobedience which would have cost him his life had it not been for the intercession of the very Mussulmans he had wronged. The first stone of the present Cathedral was laid on August 14, 1227, by King Ferdinand III. and Archbishop de Rada. The architect's name is given as Petrus Petri, which may be read either Pedro Perez, or Pierre le Pierre. Street favoured the latter rendering, arguing that



ST. MARTIN'S BRIDGE

PORTAL AND BRIDGE OF ALCANTARA



PUERTA DEL SOL

GATE OF VISAGRA

BRIDGE AND GATE OF ALCANTARA

the church is thoroughly French in its ground-plan and in all else, except the detail of the choir, where some Moorish influence may be detected. The work lasted two hundred and sixty-six years, several of the chapels illustrating the transition from style to style during the interval.

Of the exterior little need be said; for, as it is unfortunately concealed on all sides but one by the adjoining houses, only from one or two points outside the city can any view of it be obtained.

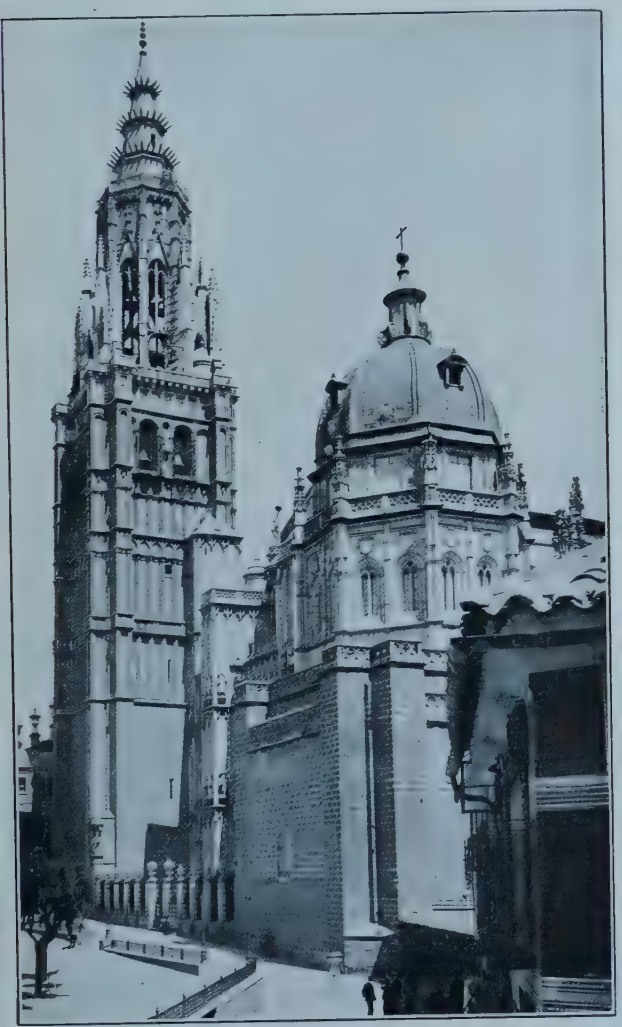
Of the towers flanking the west front only one has reached its full height (295 feet). It was one of Tenorio's additions and contains the bells, the note of which is heard as far off as Madrid. The three doors of this front date from the first half of the fifteenth century. Over the central door (the Puerta del Perdon) are the figures of Christ attended by the Twelve Apostles. The beautiful rose-window high above the portal is 30 feet across.

There are altogether eight doors leading into the Cathedral. The Puerta de

BRIDGE OF ALCANTARA

los Leones, admitting to the south transept, is a fine example of late Gothic, the work of a Fleming. Specially admirable are the sculpture and the superb bronze doors, dating from 1545. The rose-window above the north transept door is considered by Street to contain the best stained-glass in the Cathedral. In the Renaissance style is the Puerta de la Presentacion, leading into the cloister.

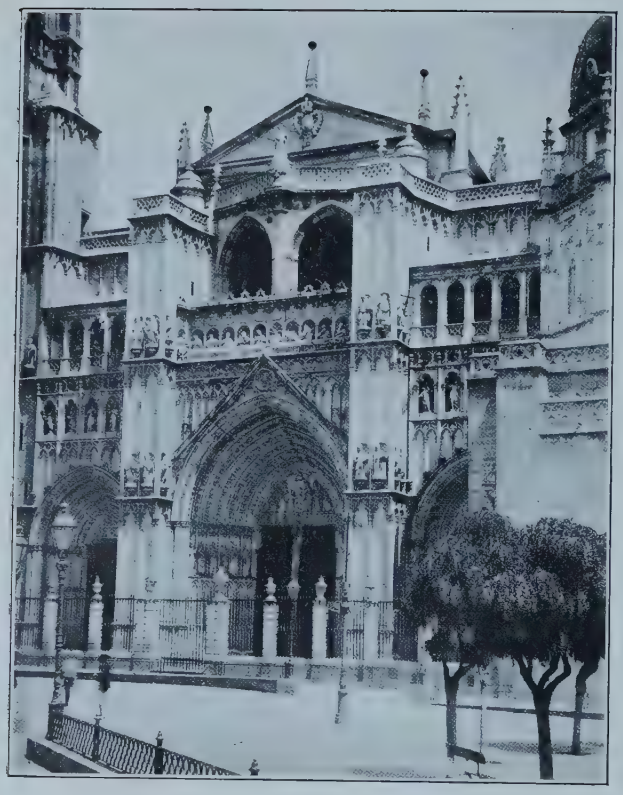
The plan of the Cathedral is a parallelo-



EXTERIOR OF THE CATHEDRAL

GATE OF ALCANTARA

gram, 178 feet broad by 295 feet long, and rounded at the eastern end. On the north side are the cloisters and sacristies. From the east end project the chapels of the Reyes Nuevos, San Ildefonso, &c. On each side of the nave are two aisles, continued round the chancel. The transept does not project beyond the walls of the outer aisles. The roof is formed by seventy-two vaults, formed by arches which spring from eighty-eight clustered columns. The aisles rise gradually towards the nave, which attains a height of 116 feet. The pavement is of bluish-white marble, arranged in chequer pattern: on this play richly-coloured rays pene-

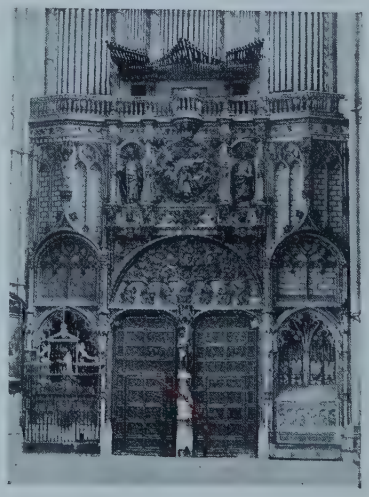


THE CATHEDRAL (WEST FRONT)

trating the beautiful stained-glass windows, which, to the number of 750, light the vast church and testify to the genius of the fifteenth-century artists who designed them. In the evening the exquisite glow of the waning sunlight through these windows redeems the somewhat glaring effect of the interior; the nave and sweeping aisles seem like avenues of Paradise.

As is nearly always so in Spanish churches, the choir stands in the middle of the nave. It is railed in opposite the chancel by a magnificent *reja* or grille, designed in 1548 by Céspedes and Bravo, and unluckily re-coated with iron to protect the precious metals of which it is made from being carried off by the French invaders. Unfortunately, no means have yet been discovered of converting this fine work to its original state. The walls of the choir are arcaded, the arches being formed by columns of jasper and marble, and enriched with fine statuary and reliefs. These last are beautiful examples of mediæval feeling and treatment.

The choir stalls are among the most splendid triumphs of the carver's craft. The lower tier, designed by Maese Rodrigo in 1495, illustrate the taking of Granada, and is very much in the Gothic spirit, though marred by the introduction of mythological monsters. In contrast are the stalls of the upper tier, executed fifty years later in the Renaissance style, by Berruguete and Philip of Burgundy, surnamed Vigarni. The reliefs represent episodes from the Bible. They are worthy of Benvenuto Cellini himself. Worthy also of such surroundings is the seventeenth-century lectern, upheld by a great bronze eagle, with eyes of red stones, and with outspread wings. The pedestal on which it is perched dates from 1425, and is in the German-Gothic style. It is borne by six lions, finely sculptured.



THE LION DOOR, TOLEDO CATHEDRAL

Facing the choir is the splendid railing of the chancel, 42 feet wide and 21 feet high; it is divided horizontally by a frieze

BRIDGE OF ALCANTARA

BRIDGE OF ALCANTARA

CENTRAL NAVE

THE CATHEDRAL (INTERIOR)

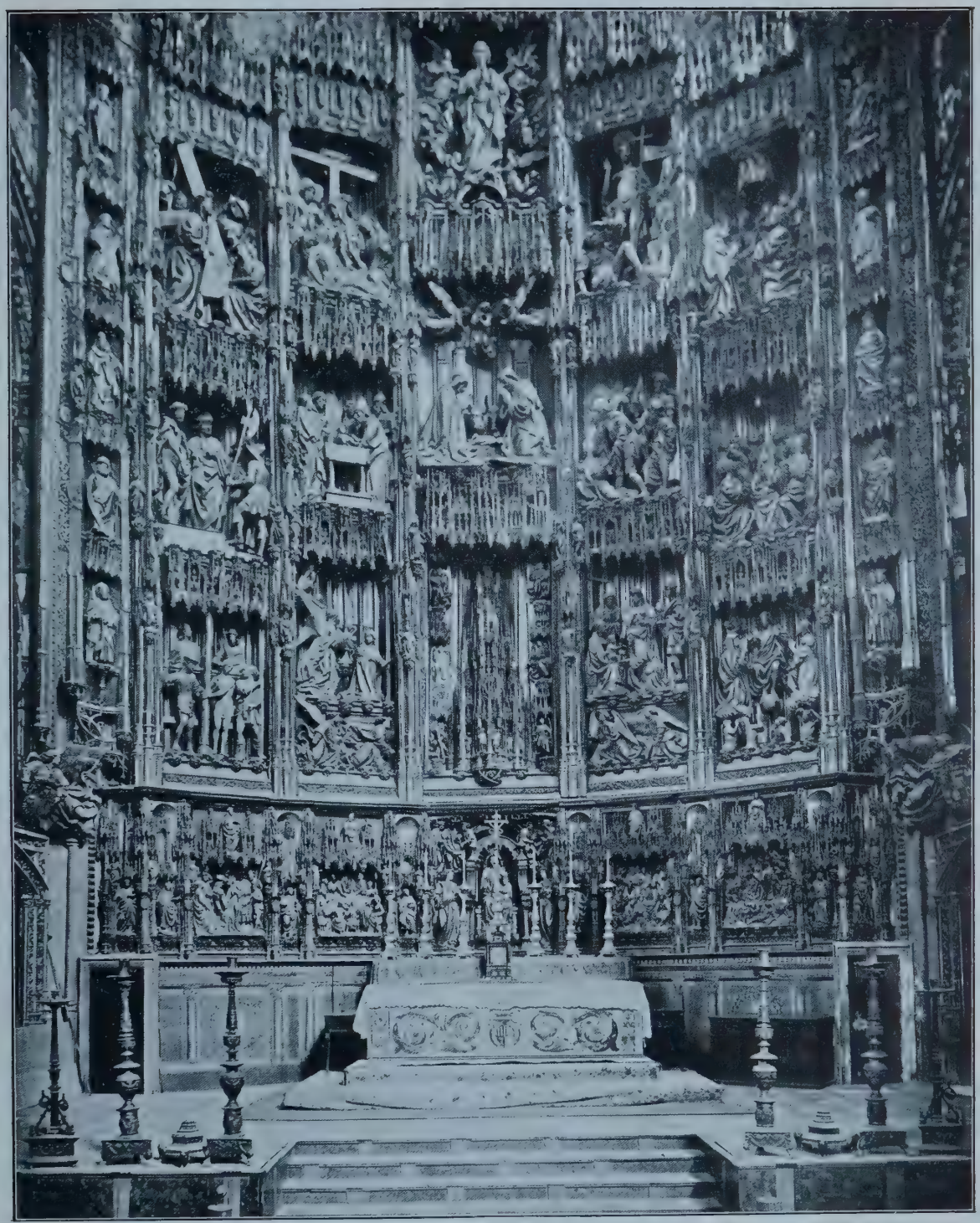
of the richest ornamentation, and vertically by beautiful square pilasters of repoussé work. The designer was Francisco de Villalpando, a native of Valladolid, who finished the work in 1548, and received about £4800 for his reward. He it was who made the beautiful gilt pulpits, cast from the bronze tomb that the great Constable Alvaro de Luna had caused to be made for himself. The statues on the piers to right and left of the chancel-rail represent the shepherd who showed the Spaniards a path across the mountains at the battle of Las Navas de Tolosa (thus enabling them to take the Moors in rear), and the Moslem Alfaki, whose intercession saved the over-zealous Bishop Bernardo from the wrath of Alfonso VI.

In the chancel are the tombs of Alfonso VII., Sancho el Bravo, Sancho el Deseador, and many princes and prelates. They are eclipsed in splendour by the superb sepulchre of Cardinal Mendoza, "the third king" as he was styled, Queen Isabella I.'s friend and adviser. It was the work of the famous Covarrubias.

The splendour of the high altar, with its jasper and bronzes, renders a detailed description impossible. Its magnificent reredos, designed by Vigarni and other masters, is accounted the richest gem of the Cathedral. It is surmounted by a colossal group of the Crucifixion. Behind it is an extraordinary and tasteless, but marvellously executed, piece of sculpture, called the *transparente*, dating from the year 1732. It is one of the products of the school of Churriguera, of which examples are scattered all over Spain.

INTERIOR OF TOLEDO CATHEDRAL

At the eastern end of the church, projecting from the chevet, is the chapel of St. Ildefonso, erected by Archbishop de Rada, but a good deal altered in the

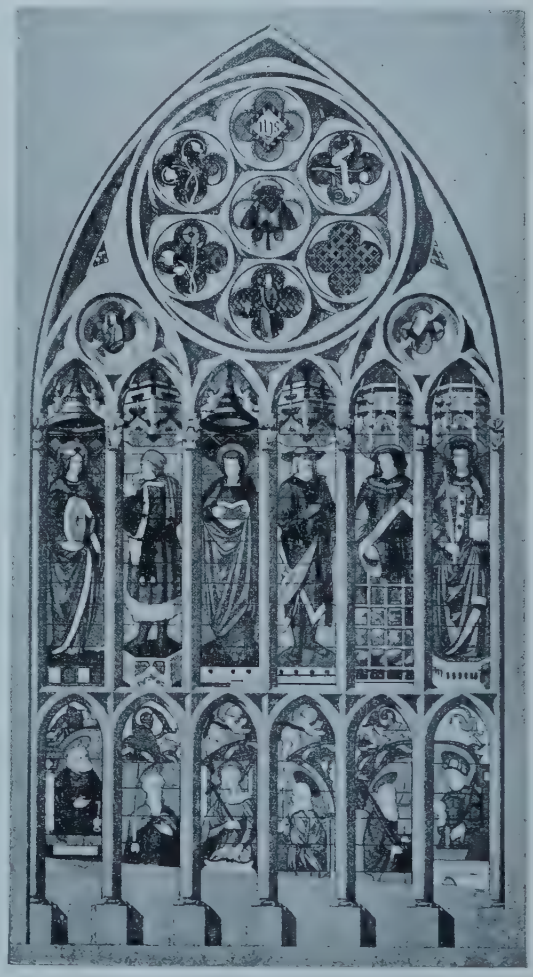


TOLEDO CATHEDRAL. THE HIGH ALTAR

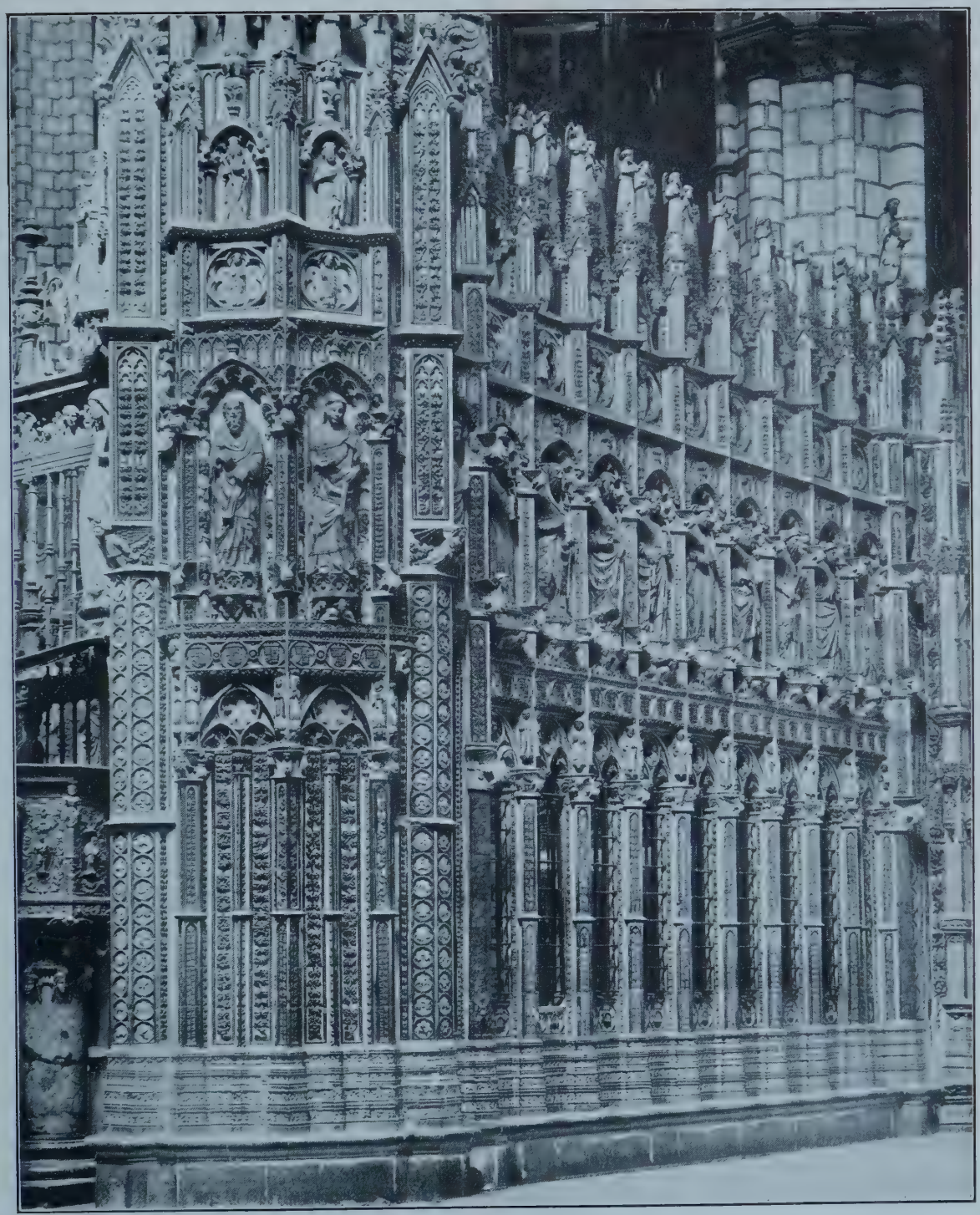
SEPULCHRE OF ALONSO DE CARRILLO, TOLEDO CATHEDRAL

fourteenth century. The titular saint was renowned for his advocacy of the doctrine of the Immaculate Conception, and to reward his zeal the Virgin is said to have presented him with a chasuble. In the chapel are the interesting tombs of Cardinal Albornoz, Don Iñigo de Mendoza, and the Bishop of Avila (1514). The adjoining chapel, dedicated to Santiago, was founded by Alvaro de Luna, whose grand tomb, with his recumbent effigy, is here. Over the altar may be seen his portrait and his wife's by Juan de Segovia. Abutting on this chapel is that of the Reyes Nuevos, built by Henry II. of Trastamara, and containing his and his wife's sepulchres and those of Henry III., Queen Katharine of Lancaster, and Juan I. and Queen Eleanor. Reconstructed by Covarrubias in 1534, this resting-place of the Castilian kings is in good Renaissance style. During Mass a gorgeously dressed functionary attends with the insignia of a king-of-arms.

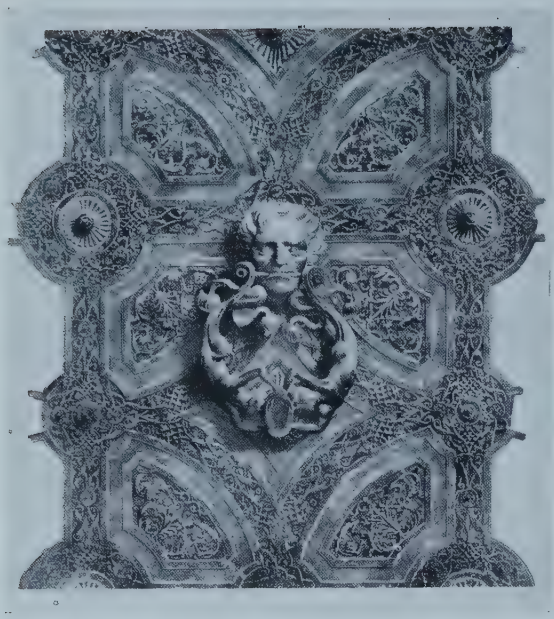
The side chapels are not, perhaps, as interesting as one would expect in a church of such antiquity and historical importance. The chapel of St. Lucia was founded by Archbishop de Rada, and has (remarks one writer) "an extremely rich recessed arch in stucco, of late Moorish work—a curious contrast to the fine pointed work of the chapel." In the chapel of St. Eugene is a tomb in the *mudejar* style of the Alguazil Fernán Gudiel (1278), with a reredos painted by Juan de Borgoña. That master was the author of the frescoes in the interesting Mozarabic chapel, built by Cardinal Cisneros in 1504 for the celebration of the offices of the Church, according to the old Spanish or Mozarabic ritual. In the chapel of the Virgen del Sagrario is a statue of the Madonna, which she herself is said to have kissed on the occasion of her visit to St. Ildefonso. In this chapel the degree of doctor is, or was, conferred on licentiates.



WINDOW IN THE NAVE OF THE CATHEDRAL



TOLEDO CATHEDRAL. EXTERIOR OF THE PRESBYTERY

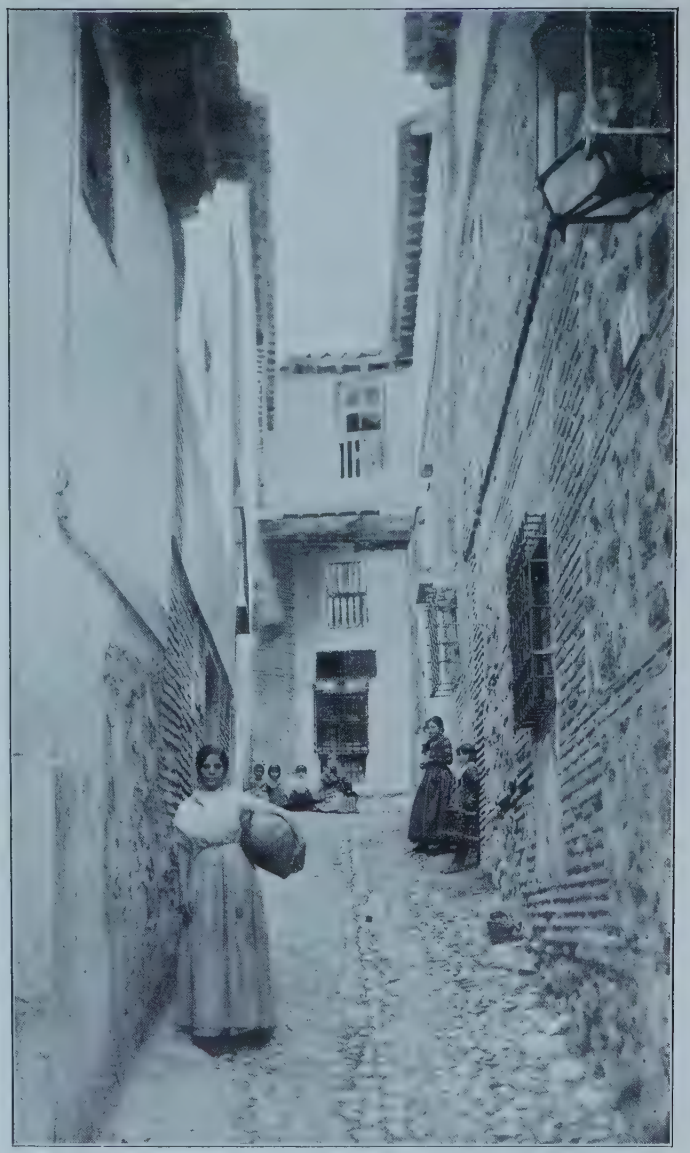


ORNAMENTAL DETAILS OF THE GATES OF THE CATHEDRAL

The offices of the Cathedral are full of interest. The chapter-house is adorned with thirteen frescoes by Juan de Borgoña, and roofed with an *artesonado* ceiling in red, blue, and gold, excelling anything of the kind in Andalusia. In the sacristy are some paintings by El Greco, the great local painter; while Goya is represented by the "Betrayal of Christ," and Luca Giordano by a ceiling fresco depicting the miracle of St. Ildefonso. In the adjoining *vestuario* is El Greco's "St. Francis," Titian's "Paul III.," and a Madonna by Rubens. In the richly decorated *ochavo* chamber are preserved forty magnificent sets of sacerdotal vestments, belonging mostly to the fifteenth and sixteenth centuries. The embroidered figures are as distinct as the illuminations on ancient manuscripts.

The treasure of the Cathedral is kept in the chapel of the Canons. It includes the gorgeous *custodia*, made in 1517–1524 by the famous Juan de Arfe. The detail is marvellous. There are no fewer than two hundred and sixty statues of different sizes, all exhibiting the same skill. The *viril* inside, in which the sacrament is exposed, was made of the first gold brought from America. Here, also, you may see the wonderful mantle of the Virgen del Sagrario, considered by Riaño to be the most remarkable piece of embroidery to be found in Spain. The dish, repoussé in silver, once believed to be the work of Benvenuto Cellini, is now ascribed to the Flemish artist, Mathias Méline. More interesting in a sense than these is the sword of Alfonso VI., and a

A STREET IN TOLEDO



STREETS IN TOLEDO

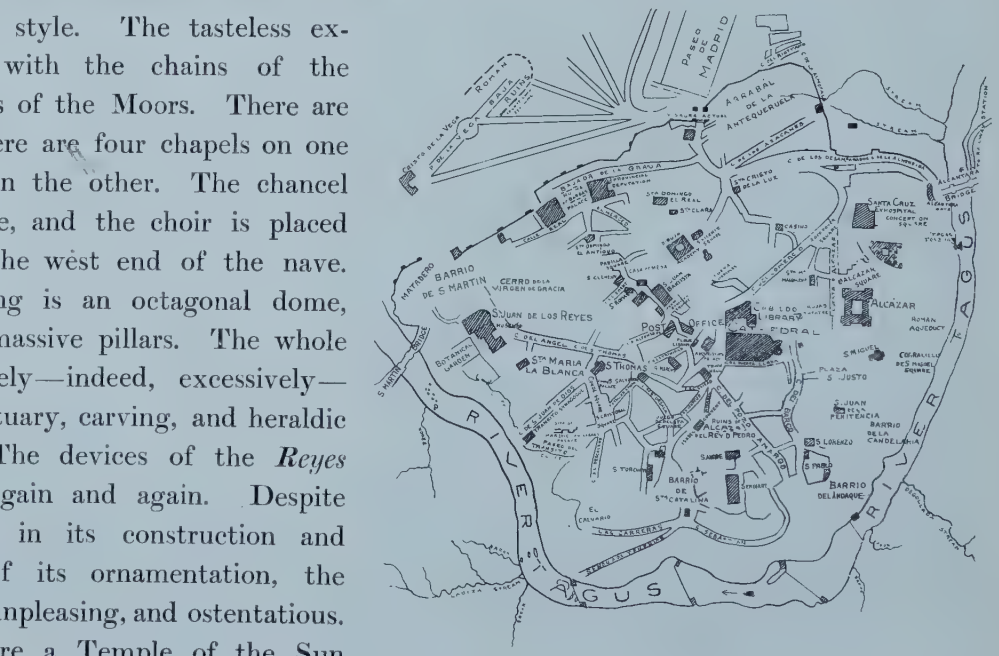
EXTERIOR OF SAN JUAN DE LOS REYES

late Renaissance style. The tasteless exterior is hung with the chains of the Christian captives of the Moors. There are no aisles, but there are four chapels on one side and three on the other. The chancel occupies the apse, and the choir is placed in a gallery at the west end of the nave. Over the crossing is an octagonal dome, resting on four massive pillars. The whole fabric is profusely—indeed, excessively—adorned with statuary, carving, and heraldic achievements. The devices of the *Reyes Catolicos* recur again and again. Despite the skill shown in its construction and in the detail of its ornamentation, the church is garish, unpleasing, and ostentatious. It resembles more a Temple of the Sun

letter in the writing of St. Louis, bestowing certain relics on the chapter. You are shown next the cross planted by Cardinal Mendoza on the tower of the Alhambra in 1492, and the golden Bible in three volumes, dating from the twelfth century.

The bright, white cloisters were built by Cardinal Tenorio in 1389, and are painted with frescoes by Francisco Bayeu. The garden they enclose lends a gay air to the galleries, which are not to be compared in interest or beauty with those of Burgos or Oviedo.

Toledo, not hitherto renowned for loyalty, loved Isabella the Catholic, and here in 1476 she raised the Church of San Juan de los Reyes, in thanksgiving for the victory obtained over the partisans of her niece, Juana. As the building was not completed till the seventeenth century, it exhibits very plainly the transition from the late Gothic to the



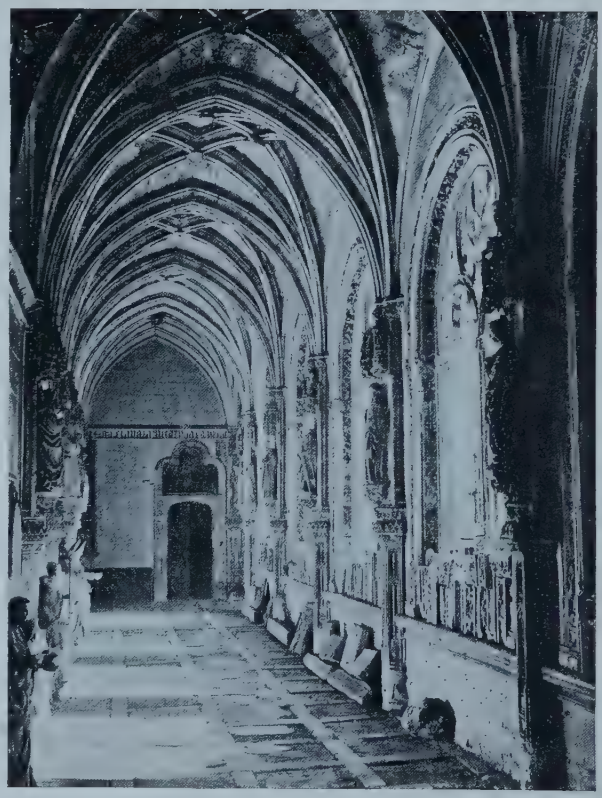
TOLEDO

BRIDGE OF ALCANTARA

ALCAZAR OF TOLEDO

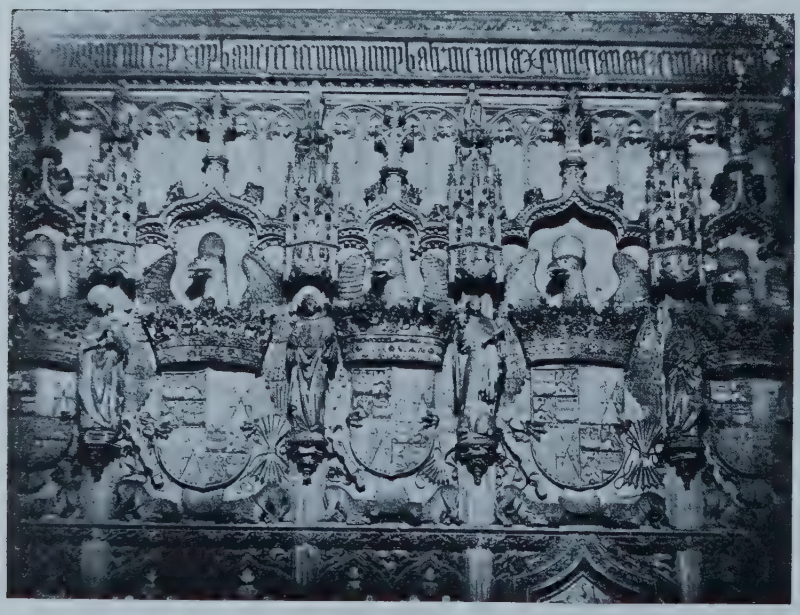
than a shrine of "the pale Galilean." Yet Théophile Gautier declared that Gothic art had never produced anything finer, more suave, or more elegant. Such praise could not be refused to the cloister, a veritable gem of florid Gothic. Yet here again the profusion of decoration—of statues, fantastic monsters, scroll-work, heraldic devices, and inscriptions—bewilders and dazzles rather than pleases.

INTERIOR, SAN JUAN DE LOS REYES CHURCH

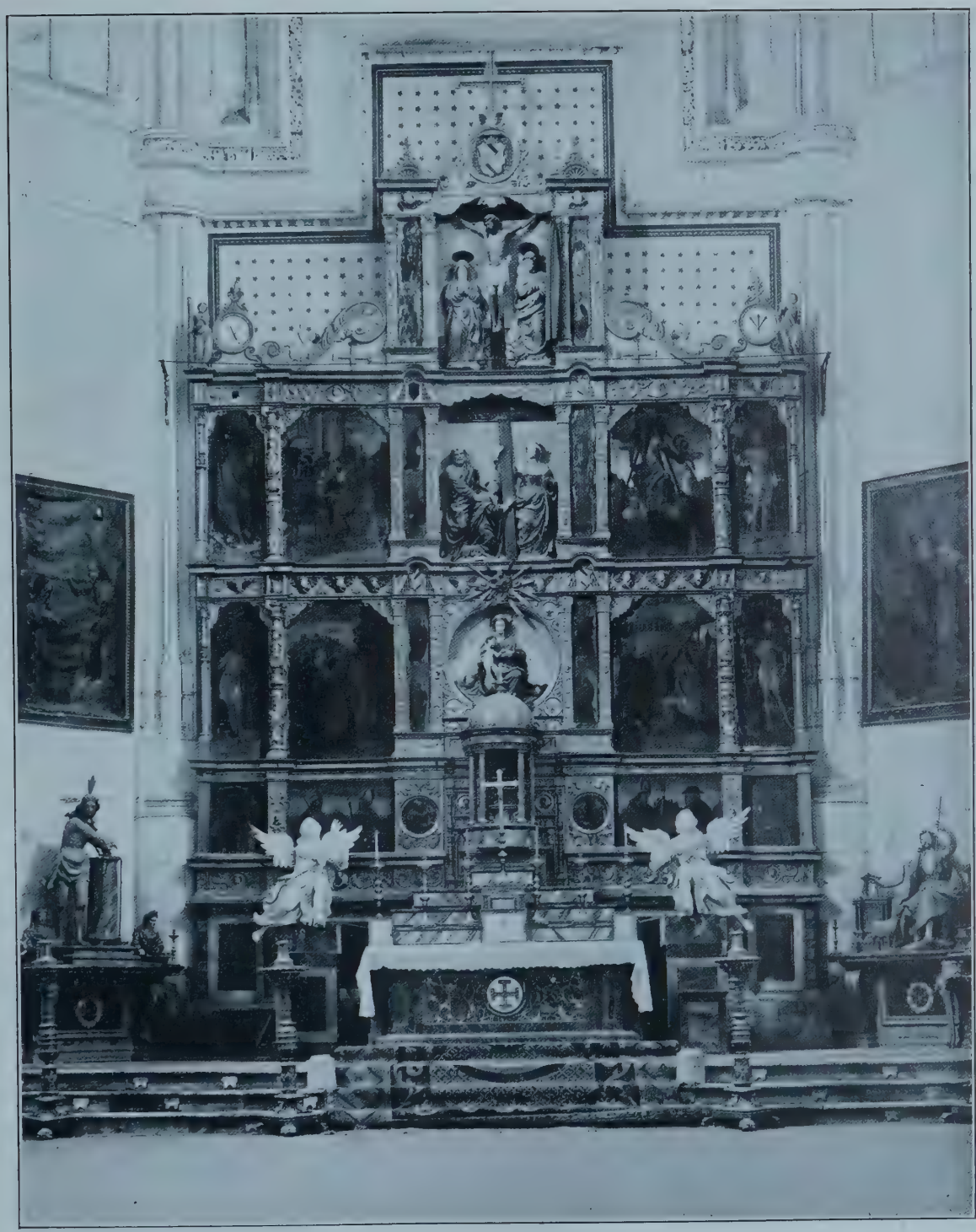


SAN JUAN DE LOS REYES. THE CLOISTERS

A beautiful piece of *azulejo* work let into the north-west wall is said to have come from the palace of the ill-starred Don Roderic, wherever that may have been situated. A ruined brick tower below the Bridge of San Martin is pointed out as the Baño de la Cava—the spot where the monarch caught sight of the shapely limbs of the fair Florinda. It may now be safely regarded as a Mohammedan sepulchral monument of the fifth century of the Hegira. An old, dilapidated mansion, belonging to the Guzmán family, in one of the suburbs, is also connected with the legendary history of the town. It is called the Palace of Galiana, a princess



SAN JUAN DE LOS REYES. ESCUTCHEONS OF ISABELLA THE CATHOLIC



ALTAR-PIECE OF SAN JUAN DE LOS REYES, TOLEDO

FAÇADE OF SANTA CRUZ

reputed in Spanish song and story to be—

"La Mora mas celebrada
De toda la morería."

She was the daughter of an equally mythical person called King Galafre, who, some writers will have it, was the nephew of Count Julian, Florinda's father.

CHURCH OF SAN JUAN DE LOS REYES. CLOISTER

Another legend is that of the Cristo de la Vega. The lovers had plighted their troth before the crucifix. The man proved false, and denied the promise. The girl adjured the figure on the cross to bear witness to the truth of her statement, and the Christ extended its arm, saying, "I testify." This legend gave its name to the little "basilica" of Cristo de la Vega outside the town. It consists of the apse of the great Church of St. Leocadia, destroyed by the Moors, where several great ecclesiastical councils were held, and where the Virgin presented the chasuble to St. Ildefonso.

CLOISTER IN SAN JUAN DE LOS REYES

Some of the columns from this church adorn the chapel of the Hospital of Santa Cruz, an early and interesting Renaissance fabric built between the years 1494 and 1514. As in all early specimens of Spanish Renaissance architecture, the plan approximates to the Gothic, the new ideas chiefly manifesting themselves in the decoration and carving. The portal is superb. To the same period belongs the Franciscan Convent and Church of San Juan de la Penitencia, begun by order of the great Cisneros in 1514. The building incorporates the semi-Moorish palace of the Pantoja family. The

of Juan de Avila, as well as his St. John the Divine, St. Philip, St. Jude, St. Peter, and other Apostles. Among El Greco's most remarkable works is a view of Toledo, embodying a portrait of his own son, Jorge Manuel. It is the strangest landscape in the world, yet the longer you linger before it, the more powerfully you are impressed by its absolute fidelity. You will realise that El Greco has taught you to see the city as it really is.

To do that is not permitted me in the few pages to which I am limited. It is a wonderful place, this hoary capital of the kings of a long-dead race. Here the Middle Ages have not yet ended. Things go on in the quaint triangular Zocodover much as they did when Philip the Handsome broke lances there with the chivalry of Castile in honour of his fond and feeble bride.

COURTYARD OF THE HOUSE OF EL GRECO

Cervantes over and over again speaks of the spot. You will remember it was there that he came across the Arabic MS. of the learned Hamet Benengeli. Only the armourers' shops are wanting, where once the blades for which Toledo was famed throughout the world were sold. To keep up the old tradition they still forge swords in the neighbourhood, at the factory outside the walls. Their quality is not perhaps as good as it was when Ayalas and Silvas and other warring factions tried the ringing metal on their rivals' casques in every street; but how little the temper of the townsfolk itself has changed, a glance at the stern, rugged physiognomies that greet you in the Zocodover will soon assure you. And so we descend from the royal city of the Visigoth, and clatter across the Bridge of Alcantara on which Roman, Goth, Moor, and Castilian have lingered and fought and bled.

MADRID

NO sharper contrast could be presented by two cities in the same country than by Toledo the ancient capital, and Madrid the modern capital of Spain. The difference is not least noticeable in their situations. The Visigoths established their court on a rock girt about by a broad river—a fortress framed by Nature with a fertile vega close at hand to replenish the stores of the defenders. The situation of the new capital shows at once how the times had changed and that no attack from without was apprehended by the founders. A perfectly arid plain watered by an inconsiderable rivulet —such is the site of the city which Philip II. declared in the year 1561 to be *única corte*, the one and only capital of the Spains.

GATE OF TOLEDO

The reasons for this step (which had been contemplated by Charles V.) are well known. The jealousies between the old historic cities of Leon, Castile, Aragon, and Andalusia were too strong to be overcome, and to promote any one of them to the supremacy would have been to inflame the rancour of the others to a dangerous degree. Madrid—a place not

without antiquity, since it had been founded by the Moors in the ninth century — was selected as the new capital, mainly on account of its central position. It is rather the fashion now to applaud the wisdom of the choice, which is not yet apparent to us. There were other places in the peninsula as free from political associations as Madrid, and more advantageously situated— Talavera and Merida, for instance. However, the introduction of railways has to a large extent remedied the geographical isolation of Madrid; and, as if Nature had reconciled herself to this curious caprice of the humans, the wind which once would not blow out a candle, but would snuff out a man's life, has lost much of its noxious power, though it has increased in boisterousness.

GENERAL VIEW OF THE PUERTA DEL SOL

BRIDGE OF TOLEDO

The Spanish people in course of time have come to approve the choice of their one-time ruler, and speak of their capital with pride and affection. But it has never won a place for itself in the hearts of foreigners. It is, to begin with, a city without country. For many leagues round about, the face of Nature can be described simply as sur-

BRIDGE OF SEGOVIA

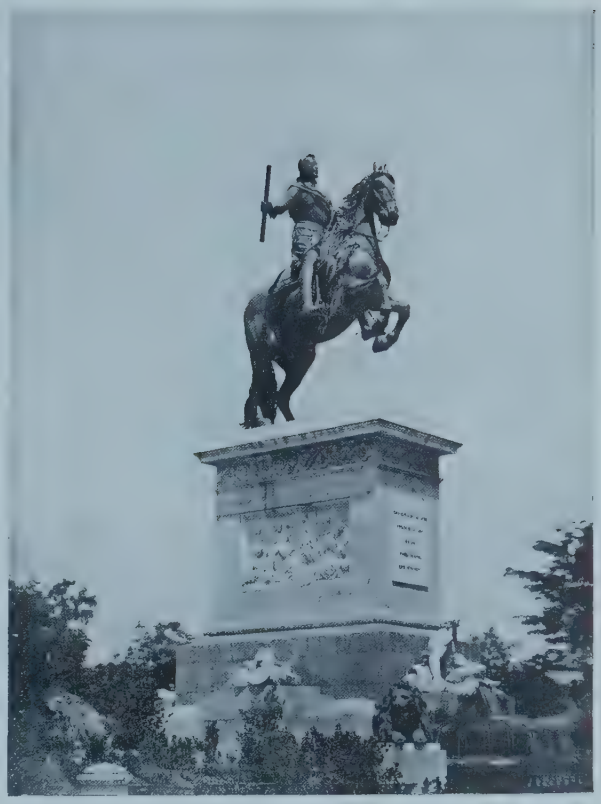
face. There is only one spot within driving distance worth visiting—El Pardo. Thus the sojourner at Madrid has to confine himself to the city itself—and generally gets tired of it.

The Spanish capital has more affinity with Paris than with any other European city, and boasts its broad boulevards, its open squares, its innumerable cafés, and its monotonous side streets, all as much like each other as those round the Gare St. Lazare. You have the same cheerless cafés as on the banks of the Seine, the same appearance of gaiety, a little hectic and perhaps a good deal simulated. In a country where most things are old, Madrid exults in its modernity. But it is rather new than modern, as its want of the conveniences of life—of a good water supply, among other things—testifies. The wind raises storms of dust, which constant applications of the fire-hose do not altogether subdue. But the most boisterous breezes do not deaden the frantic noise in the streets or the unnecessarily emphatic language of a certain class of the townsfolk. Though no northerner is likely to grow fond of Madrid, all will admit that it is a fine

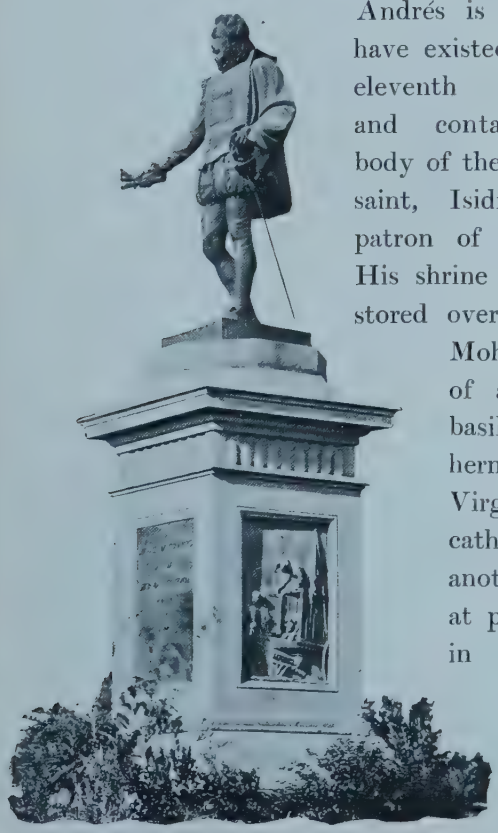
VIEW FROM SAN ISIDRO

city. De Musset even thought it romantic, and called it the "blanche ville des sérénades" and "princesse des Espagnes." There is, to be sure, an old quarter—even as a capital we must not forget, the town is nearly three hundred and fifty years old—and there are historical associations; but Madrid belongs to the present, or thinks she does, and musings on the past are out of place here.

The age of the great church-builders was drawing to its close when the Spanish court established itself on this bleak plateau, and we need not look in this metropolis for any temple worthy to compare even with the cathedrals of the smaller provincial capitals. The Church of San Andrés is said to have existed in the eleventh century, and contains the body of the peasant saint, Isidro, the patron of Madrid. His shrine dates from the seventeenth century. San Ginés, restored over and over again, was a Mozarabic chapel under the Mohammedan yoke. In a later period it was the scene of an outburst of the flagellation frenzy. The modern basilica of Atocha covers the site of a very ancient hermitage, and contains a highly venerated image of the Virgin, which was in 1643 gazetted patron of Spain. A cathedral has been begun, and is to bear the name of another local shrine, that of the Virgin of Almudena. But at present the only place of worship of any artistic merit in King Alfonso's capital is the pantheon of San Francisco el Grande, dedicated, according to the inscription over the door, by "España á sus preclaros hijos." The style is classical, that being apparently the only style which modern architects feel themselves competent to adopt. As a national



STATUE OF PHILIP IV. IN THE PLAZA DE ORIENTE



STATUE OF CERVANTES

MONUMENT TO THE MEMORY OF COLUMBUS IN THE PASEO DE RECOLETOS

pantheon the church has not fulfilled its destiny. The ashes of some of Spain's very greatest sons—of Cervantes, Murillo, Lope de Vega, and Velazquez—have been lost irretrievably, it would seem; and the bodies of the Great Captain, Calderon, Quevedo, and others, which once lay here, have now had to be surrendered to their respective descendants. Nor are the great men of Spain adequately commemorated by monuments, Madrid being almost as backward in this respect as London. As with us, the finest statues are of kings who did nothing in particular for the country. Philip IV. has a magnificent equestrian statue by Tacca, for which Galileo is said to have calculated the balance, but the bronze monument to Cervantes in front of the Congreso is unworthy of his fame. The huge statue of Murillo is not without dignity, but that of Columbus is eclipsed by the memorial to Isabella the Catholic, erected in 1883 by the people of Madrid. On the whole, the most impressive of these public monuments is the obelisk commemorating the rising of the 2nd of May 1808. The base is partly formed by the granite sarcophagus, which contains the ashes of the heroic Daoiz and Velarde and other victims of the French. At the corners of the pedestal are the figures of Fidelity, Valour, Virtue, and Patriotism. A monument of a different character is the well-known fountain of Cybele at the junction of the Calle de Alcalá with the Salón del Prado and Paseo de Recoletos.

THE ROYAL PALACE FROM THE CASA DEL CAMPO

THE PUERTA DEL SOL FROM THE HÔTEL DE PARIS, MADRID

ISABEL THE CATHOLIC. BRONZE GROUP IN THE CASTELLANA. THE WORK OF OMS

The Government offices have been distributed all over the Spanish capital, greatly to its embellishment, but occasionally to the inconvenience of ministers. The railway stations, according to the ideas prevalent fifty years ago, have been placed on the outskirts. There are few large factories, and what industries there are, are chiefly of the home variety. Madrid is essentially the seat of government and of the court.

The royal palace, which, according to an almost universal rule, is found in the western quarter of the town, is one of those heavy, dignified piles in which the eighteenth century was so prolific. It replaces the old palace of Henry IV., which in its turn had replaced the inevitable Moorish Alcazar. The architect was Giambattista Sacchetti, a native of Turin; the material is granite, and the cost is said to have been £3,000,000. The building is very large, uniform, and genuinely imposing. It seems bigger than anything else in the capital, and this, with a general impression of aloofness, conveys a rather awesome conception of Spanish royalty. Napoleon, as he ascended the truly grand staircase with Joseph, remarked, "Vous serez mieux logé qui moi"; but, as we know, "el Rey intruso" was not suffered long to enjoy his comfortable quarters. The outlook from the royal windows, except towards the city, is chilly and forbidding; but the life within, it may be remarked, is a great deal more cheerful and less ceremonious than most foreigners suppose. A modern Spanish writer asserts that the court is one of the most democratic in Europe, and that foreign writers have absurdly exaggerated the rigidity of the ceremonial.

The same may be said of society in the Spanish capital generally, any account of which would, however, be out of place here. Several of the mansions of the aristocracy are noble buildings, worthy of the names they bear. The Liria Palace contains a fine collection of armour and paintings, and has the advantage, unusual in a capital, of standing in a beautiful and sequestered garden. Then there are the palaces of the Duquesa de Denia, the Portugalete, and the Larios, with its patio modelled on the Court of the Lions at Granada.

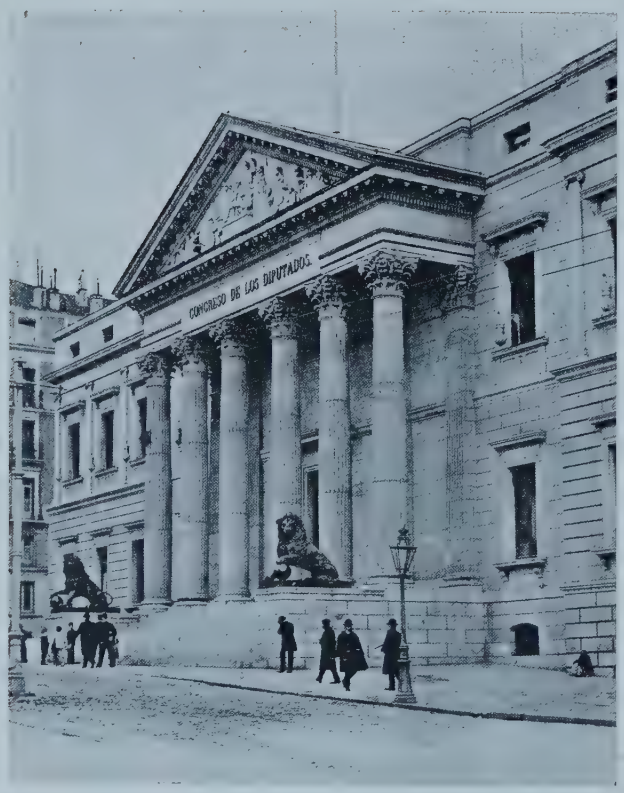
On the other side of the city stood the Buen Retiro palace, where Philip IV. withdrew himself from the troublesome business of kingcraft, and Charles II. spent his boyhood in monastic seclusion and gloom. In connection with the palace was the court theatre, at which the plays of Lope de Vega were produced. Under the favourite Farinelli, the retreat was the scene of a certain amount of subdued gaiety. A new palace was built in 1734, and this in turn has disappeared. The site is covered by the Parque de Madrid, the principal "lung" of the Spanish capital.

The great dramatist, Lope de Vega, died in the year 1637 at a house still to be seen in the Calle Francos. One of the most interesting pilgrimages in the city is to the house of Cervantes, in the street named after him. It seems a pity to discredit the tradition that makes the quaintly named House of the Seven Chimneys the abode of Charles, Prince of Wales and "Steenie" when on their romantic visit to the court of Spain.

PLAZA MAYOR AND STATUE OF PHILIP III.

Of little interest to the archæologist and antiquary, Madrid is pre-eminently the literary centre of the Spanish-speaking world. All the great writers in the Castilian idiom have dwelt here—Cervantes, Quevedo, Lope de Vega, Calderon, and Echegaray. To-day, it need hardly be said, the leading men of letters find it necessary to maintain a residence in the capital. Within this city of only half a million souls you may meet with Doña Emilia Pardo de Bazan, who has made known to the world her distant native province of Galicia; Blasco Ibañez, the Thomas Hardy of Valencia; Pio Baroja; Galdós himself; the almost equally famous Valdés; and the clever Jesuit, the Rev. Luis Coloma. There is a magnificent national library at Madrid; but, alas! its noble reading-room is usually well-nigh deserted. Doña Emilia, it should be added, draws no roseate picture of the literary life in the capital, and observes that the vaunted literary circle seldom exceed the diameter of a tea-table.

Nor can the drama be said to flourish, though the Madrileños support fourteen theatres, the best of which are the Teatro Español, the Real, the Princesa, the Comedia, and the



THE HOUSE OF REPRESENTATIVES

Lara. As elsewhere in Spain, three or more short pieces of one or two scenes each make up the evening's programme. These *zarzuelas*, as they are termed, almost invariably deal with low life. They have driven the legitimate drama from the stage, despite the efforts of Señora Guerrero, the Spanish Bernhardt, to revive it some twelve years ago. Other artists of the first rank are Maria Tubau, Thuillier, Pinelo, and Carmen Cobeña. The theatres are large, comfortable, and well upholstered.

But we will now turn to what are best worth seeing in Madrid—the unrivalled collections of the Prado and the Royal Armoury

In the fifteenth and sixteenth centuries, during a pacific period following on the long conflict with the Moors, there arose a number of painters in Castile. Juan II., King of Castile, was a lover of the arts and of literature. We read that this king employed a painter of the Flemish School, named Maestro Rogel, who was reputed to be a pupil of Van Eyck. It was about this time that Flemish art began to influence the work of the Spanish artists, while the Italian style was especially followed by the painters of the Castilian School.

Antonio Rincon has been called the founder of the Castilian School of painting, and it is recorded that this artist studied in Italy before his appointment as court painter to Ferdinand and Isabella. Rincon's portraits of his royal patrons were at one time in the Church of San Juan de los Reyes at Toledo during the wars with France. In the Royal Gallery of Madrid putative copies of these portraits are preserved, and they show great force and individu-

VIEW OF THE INTERIOR OF THE CHURCH OF SAN GERONIMO

ality. But many of the works of Antonio Rincon in the mannered Italian style are of mediocre merit.

A more powerful painter of Castile was Juan de Borgoña, who laboured with Rincon upon the jasper steps of the wonderful Gothic retablo in Toledo Cathedral. Some of Borgoña's frescoes have perished; but in the Prado Gallery at Madrid there are several pictures, attributed to an unknown artist, which are probably the work of this painter.

THE PEDIMENT OF THE FAÇADE OF THE NATIONAL LIBRARY

STATUE OF ESPARTERO THE PEACE-MAKER

Pedro Berruguete, father of Alonso Berruguete, the painter and sculptor, has been likened by Lord Leighton to Carpaccio. Very little is known of Pedro Berruguete. In the Royal Gallery of Madrid there are some paintings ascribed to this artist, representing scenes from the lives of Thomas Aquinas, San Pedro, and Domingo de Guzman, glowing with colour, and painted with a strong hand.

Felix Castello, born in Madrid in 1602, was a painter of moderate ability. Two of his paintings may be seen in the Prado Gallery, one depicting "A Battle between Spanish and Dutch," and the other "The Landing of General Fadrique de Toledo."

The Titanic genius of Velazquez shone not only above all his predecessors of the School of Castile, but above the host of Spanish painters. Velazquez was born in

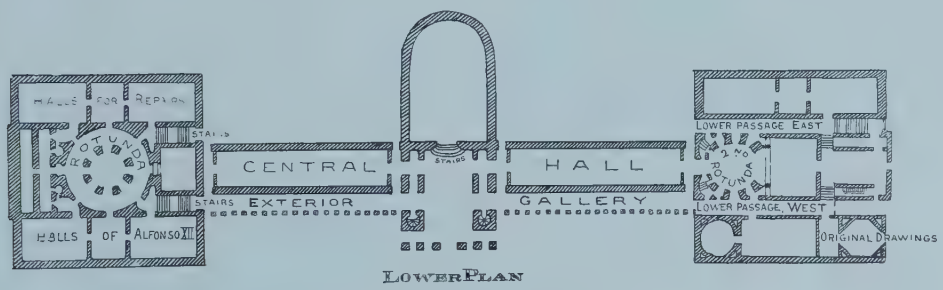
STATUE OF MURILLO

STATUE OF VELAZQUEZ

1599, and lived until 1660. He was a native of Seville, where he studied art under Francisco de Herrera and Pacheco. In 1623 his fame had reached the ears of the king, through the Duke of Olivares, and Velazquez was appointed royal painter in Madrid, and lodged in the princes' quarters of the palace. Here he produced his greatest works, often watched, while he painted, by the king, who enjoyed the society of artists.

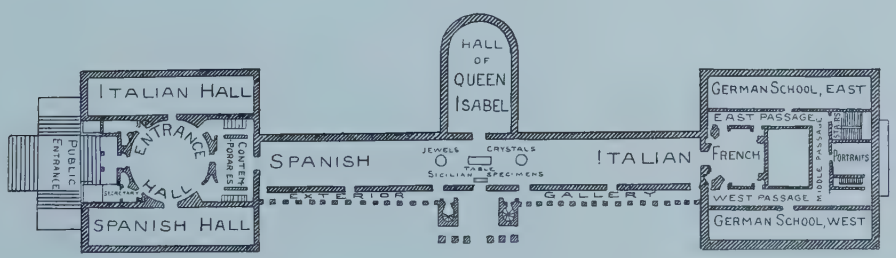
VELAZQUEZ GALLERY, PRADO

Besides his apartments in the royal palace, Velazquez had later a private house in the Calle de Concepcion Geronima. Velazquez was now at the zenith of his fame, the cynosure of an art circle, the acknowledged master of an enthusiastic following, the favourite of



LOWER PLAN

MADRID PICTURE GALLERY



CHIEF PLAN

MADRID PICTURE GALLERY

royalty, and the friend of grandees. "A taste for the arts, an intelligent appreciation and discussion of art topics, had at that time already become a matter of tradition in Madrid," writes Professor Carl Justi in his "Diego Velazquez and His Times."

The first painting of Velazquez seen by the people of Madrid was exhibited upon the

THE HOME OFFICE

door of the Church of San Felipe in the Calle Mayor. His progress from that hour was victorious, though he had to encounter the envy of the Italian painters who were then employed by Philip. Carducci speaks of "the detestable naturalism" of the new court painter.

In 1628 Velazquez met Rubens at Madrid. Next year he went to Italy, and upon his return to Spain he worked with extraordinary industry upon royal portraits and historical scenes for the regal palaces.

In 1636 Diego Velazquez was appointed Wardrobe-Assistant to the King and Minister of Fine Arts. But the greatest honour was accorded to the painter in 1659, when he received the Cross of Santiago, the highest order of Spain. Two years after, Velazquez died at Madrid of a fever, which he had contracted through over-exertion in the conduct of an expedition in the north of Spain, when Philip met the King of France.

The masterpieces of Velazquez are stored in a fine sala at the Museo del Prado in Madrid. "Las Meninas," a work proclaimed by many artists and art critics as the finest painting in the world, is in this priceless collection. Artists from every country have regarded the Prado Gallery as a Mecca. Wilkie came to Madrid and spent long hours gazing at the paintings of Velazquez; John Philip modelled his style on Velazquez, and Manet, Furse, Sargent, Whistler, and Sir Frederick Leighton are among the pilgrims to the Prado. It was probably the painting of "Las Meninas" which gained for Velazquez the Order of Santiago.

THE TOPERS: "LOS BORRACHOS." BY VELAZQUEZ. PRADO, MADRID

"The Forge of Vulcan," a mythological subject treated in a realistic manner, is in the Prado among the splendid collection of pictures of Velazquez.

"THE FORGE OF VULCAN," BY VELAZQUEZ. PRADO, MADRID

Velazquez had a host of successors among the painters of Spain; but he founded no school, for he stood alone and unapproachable. The works of his survivors may be studied in the Prado Gallery. One of these successors was Juan Bautista Martinez del Mazo, Velazquez' son-in-law, and another, Juan de Pareja, his slave. Pareja's talent was discovered by the king, who said: "A painter like you should not remain a slave," and freedom was given to the Morisco serf of Velazquez.

In the work of Pareja the influence of his great master is naturally manifest, and this is seen in the picture in the Prado collection, "The Calling of the Apostle Matthew." It is probable that several paintings ascribed to Velazquez are the work of his son-in-law, Juan del Mazo, who was a zealous copyist of the master's art.

"LAS MENINAS" (THE MAIDS OF HONOUR), BY VELAZQUEZ. PRADO, MADRID

The figure with painting materials is that of Velazquez himself

Juan Rizi, sometimes called the Castilian Zurbaran, is represented by one picture in the Madrid Gallery—"St. Francis Receiving the Stigmata or Five Wounds of Christ," a work of very considerable merit.

Antonio Pereda worked in Madrid under Pedro de las Cuevas, and became painter to the court. Two of Pereda's pictures are in the Royal Gallery, displaying fine colour, but yet possessing no power to convince.

The next artist in chronological order who was associated with Madrid was Carreño de Miranda, another pupil of Pedro de las Cuevas, and the Pintor de Camara to the Court. His talent is most marked in his portraits of Charles II., but his imitations of Velazquez are feeble in comparison with the powerful work of his exemplar.

Claudio Coello was a native of Madrid, and

THE EQUITABLE INSURANCE OFFICE IN THE CALLE DE ALCALÁ

STATUE OF GOYA, IN THE BUEN RETIRO, MADRID.

the son of a Portuguese sculptor. Many of his paintings are to be seen at the Escorial, where he worked for seven years upon the famous "Santa Forma" in the Sacristia. It is said that Coello died broken-hearted from the chagrin of being superseded by Luca Giordano, the facile Italian painter.

With the advent of Giordano the essential realism of Spanish painting began to decline. "In Madrid, imitation was the death-blow of reality," writes C. Gasquoine Hartley in her "Record of Spanish Painting." Many minor artists arose in Castile in this period of decline. They were followers of Giordano and other Italians, and for the greater part devoid of originality. The influence of Mengs was another menace to the development of a purely national school of painting in Spain, and the unimportant work of Bayeu, Maella, Barnuevo, and others shows the waning of Castilian art.

STATUE OF MARIA CRISTINA AND MUSEUM OF REPRODUCTIONS

"GOYA AT THE AGE OF EIGHTY," BY V. LOPEZ. PRADO

A revival came with Francisco Goya, an ardent genius, who sprung from the people, and came to Madrid as a student. Goya studied the masterpieces in the Madrid galleries, visited Italy, and returned to the Castilian capital at about the age of thirty. Up to this time Goya had painted but few pictures. Now he begun his revolutionary career as an artist, and won fame, which has spread throughout the cultured world since his death. He soon became popular in Madrid. His daring and his pungent satire rather attracted than repelled the king, the clergy, and the society of the city. He painted the life of his day with a vivid, unsparing brush; he took liberties with even sacred institutions, and derided ancient and effete traditions.

ALTAR-PIECE: FERNANDO AND ISABEL KNEELING.
BY JUAN DE BORGOÑA

Under Charles IV. Goya was appointed royal painter. He was a favourite of Queen Maria Luisa, the Duchess of Alba, and the Countess Benavente, and he enjoyed the confidence of the king. And yet Goya was a rebel in his opinions and in his art, and his royal portraits are characterised by a brutal frankness. In his tapestry designs, his scenes of Madrid life, his bull-fighting incidents, his portraits, and his "caprichos," he displays the versatility of a remarkable mind. Goya worked rapidly, and his output was enormous.

The celebrated "Dos de Mayo," a terribly realistic war-picture, together with "An Episode in the French Invasion," may be studied in the Royal Gallery at Madrid. In the Prado collection there are several of Goya's royal portraits — "The Family of Charles IV.," with its unflattering realism; "Charles IV. on foot"; "Queen Maria Luisa"; "The Infante Don Carlos, son of Carlos IV.," and others of great interest. More of Goya's works may be inspected in the Academy of Fine Arts at Madrid. These include a portrait of the painter, by himself, a bull-fighting scene, an episode of the Inquisition, a procession, and other characteristic pictures.

When Joseph Bonaparte ruled in Madrid, Goya took the oath of fealty, and painted the usurper's portrait. In 1814 the painter became a courtier of Ferdinand, and was pardoned for his disloyalty on the grounds that he was a "great artist." A few years later his wife Josefa died, and Goya, who was deaf, and bereft of many of his friends, seems to have wearied of the life

"GALLERY OF THE ARCHDUKE LEOPOLD IN BRUSSELS," BY TENIERS.
PRADO, MADRID

"THE SURRENDER OF BREDA." VELAZQUEZ.

THE PRADO, MADRID

"THE CONCEPTION," BY MURILLO.
PRADO, MADRID

of the court at Madrid, and yearned for change and travel.

In 1822 he obtained the royal permission to visit France. He went first to Paris, where he was hailed by the young French painters, afterwards residing at Bordeaux, where he stayed for nearly five years before returning to Spain. In 1828 his restless spirit passed away.

Perhaps the finest of Goya's portraits are those of the king and queen on horseback. It was Gautier who remarked of Goya that at times "He paints with the delicacy of that delicious Gainsborough, at other times he has the solid touch of Rembrandt." Goya was one of the first of the moderns, an artist who broke from cramping tradition, and forced his way to eminence and even to popularity in a few years.

There is a long gap in the art history of Spain between Francisco Goya and Fortuny. Mariano Fortuny was not a native of Madrid, but he came to the city in 1866. There are two of his pictures in the Museum of Modern Art at Madrid. One is a sketch for the "Battle of Tetuan," and the other "The Queen Regent with Doña Isabel exhorting the Spanish troops to withstand the Carlists." Between Goya and Fortuny there are no links in the historic succession of artists, unless we regard Rosales and Galofré as national in the tendency of their art. There are two of Rosales' pictures in the Museum of Modern Art at Madrid.

The National Museum of Painting and Sculpture, otherwise the Museo del Prado, was founded in the reign of Charles III., and planned by Villanueva. The work was interrupted by the war with France, and finished in the time of Ferdinand VII. Architecturally considered, the exterior of the museum is handsome and massive. Its chief defect is the poor quality of the light within. Its glory is the vast treasure of masterpieces of all the schools of Europe.

The works of the early Spanish painters may be here studied in the Long Gallery, beginning with Gallegos, whose pictures are catalogued as those of an unknown master. Pedro Berruguete shows the first example of the Italian influence. In the paintings of Luis de Morales we trace the natural Spanish style, and discern that note of dramatic gloom and religious sentiment that characterises the true painters of Spain. Juan de Juanes,

"THE FAMILY OF CHARLES-IV." BY GOYA.
THE PRADO, MADRID

"ST. ELIZABETH OF HUNGARY, DUCHESS OF THURINGIA, TENDING THE SICK IN HER HOSPITAL," BY MURILLO

most esteemed in his age, reveals an Italianised art. In the works of Navarrete there is visible the influence of Titian, who worked with him at the Escorial Palace.

El Greco, who was taught in Venice, stands alone. The picture of "Jesus Dead in the Arms of God the Father" is a representative work of this weird genius, whose art was Spanish in spite of his Venetian training. El Greco's art is also conveyed in all its power in "The Baptism of Christ." Many of the painter's canvases are in Toledo; two are at the Escorial, one in the Cathedral of Seville, and his portrait, painted by himself, is in the Museo Provincial at Seville. The Prado Gallery contains nine of El Greco's works.

Ribera is an artist whose work is singularly modern in spirit, though he lived from 1588 to 1656.

The collection at the Prado contains a large number of the paintings of Ribera, the predecessor of Velazquez and Murillo, whose virile influence is manifest in the productions of many of the Spanish schools of the later period.

Murillo is represented by about two score of paintings in the Prado, and by several pictures in the Royal Academy of Fine Arts. The Prado contains the "Sacred Family," "The Penitent Magdalen," "The Adoration of the Shepherds," and several other well-known paintings.

We have already referred to the pictures by Velazquez and Goya to be seen in the Prado collection. It now remains to briefly enumerate some of the great works of the Italian and Northern Schools. Among the Italian Primitives we have examples of the art of Fra Angelico and

"LAS HILANDERAS," BY VELAZQUEZ. "TAPESTRY MANUFACTORY OF ST. ISABEL OF MADRID." PRADO, MADRID

Mantegna, and of the later school there are pictures of Raphael, Andrea del Sarto, and Correggio. The Venetians are exampled by Giorgione, Titian, Tintoretto, Veronese, and Tiepolo. There are nearly fifty pictures from the brush of Titian. Among his earlier achievements are "Fertility" and the "Garden of Loves." Here also are the portraits of the Emperor Charles V. and Philip II., the painting of St. Margaret, and the famous "Entombment."

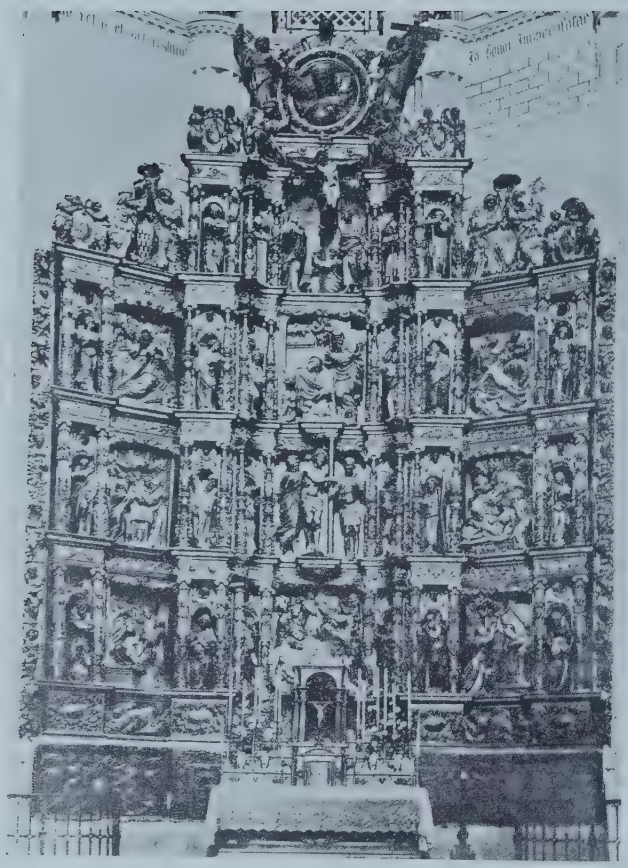
"SACRA FAMILIA." *The Holy Family.* ("EL PAJARITO." *The Little Bird.*)
BY MURILLO. PRADO, MADRID

Among the other Italian and Venetian pictures are Raphael's "Holy Family and the Lamb," Andrea del Sarto's "Madonna and St. John," and two early works of Correggio.

In the collection of paintings of the Northern School there are examples of Van Eyck and Rogier van der Weyden; and, though some of these are copies, there is an authentic picture by Van der Weyden. The triptych of Memlinc is in this portion of the gallery, and Holbein's "Portrait of a Man." Rubens — "the third glory of the Prado"—is well represented by about sixty paintings. There are also paintings by Jordaens and Van Dyck.

THE FOUNTAIN OF CYBELE

The work of Antonio should be carefully noted, as the art of this painter, who was the master of Coello, was the foundation of the Spanish School of Portraiture.



ALTAR-PIECE IN THE BISHOP'S CHAPEL

In the Museo de Arte Moderna there are many pictures by contemporary artists, and several groups of statuary. Among the paintings are works of Madrazo, Lopez, Pradilla, Casado, and Villegas.

The Real Academia de Bellas Artes, built in 1752, has a picture gallery containing some of the works of Murillo, Ribera, Zurbaran, Alonso Cano, and Rubens. In this collection there are some interesting Goya sketches.

If the Prado is surpassed by one or two other galleries, Madrid can boast a collection of arms and armour which is eclipsed by no other. The Imperial Armoury of Vienna can alone be compared with this magnificent storehouse of the triumphs of a lost craft, the inception of which is due to Philip II. The Emperor Charles, Lord of Germany and Italy, was able to command the services of the greatest armourers of his own or any age. By stimulating the rivalry of the famous Colmans of Augsburg, and the not less celebrated Negrolis of Milan, he brought the armour-smith's art to its highest pitch of development; and this, too, at a time when new tactics and artillery seemed likely to drive it for ever from the field. The reign of Charles marks the zenith of the craft. The sons of Vulcan ranked among the most admired artists of their time, and the most eminent exponents of the sister arts were proud to embellish and to wait upon the works of their hands.

Yet it was to supply the needs of no mere dilettante that the forges of Augsburg and Milan were kept glowing, that their anvils re-echoed unceasingly with ringing blows. Charles was a mighty war-lord. He used his armour in the tented field; his keen blade was waved aloft in the van of armies; and in times of peace he yet loved to surround himself with the pomp and circumstance of glorious war. And when he laid aside the helmet for the monk's cowl, he left his son the finest martial equipment any monarch had ever boasted before or since.

Less of a soldier than his father, Philip II. was not slow to recognise the intrinsic value of the heritage. He ordered a house to be built specially for its reception, thus

THE WAR OFFICE

THE BANK OF SPAIN

STATUE OF GENERAL CONCHA, MARQUÉS DEL DUERO

forming the foundation of a collection, which was added to from year to year by him and his successors. The manufacture of defensive armour practically ceased at the close of the seventeenth century, and the spoils of war became, alas! rarer in the course of the next hundred years. In the uprising against the French in 1808 the Armoury was plundered by the populace in their frantic hunger for weapons against the detested invader, and a year or two later the collection suffered considerably at the hands of the *Rey intruso*.

In the forties a complete rearrangement took place by order of Queen Isabella II. A catalogue was issued in 1849, which was useful enough in its way, and made the priceless treasures it enumerated known to the world; but it displayed little critical or antiquarian skill, and perpetuated a score of picturesque and grotesquely misleading attributions. Different pieces were labelled as the sword of Bernardo del Carpio, the falchion of the Cid, the bit of Don Roderic, the helmet of Boabdil, the cuirass of Garcilaso de la Vega, &c. Doubtless, in course of time the battle-axe of Armadis de Gaul, the horn of Roland, and Mambrino's helmet would have found their way into the catalogue. Luckily King Alfonso XII., soon after his accession, entrusted the collection to an antiquary of the new school, the late Count of Valencia de Don Juan. Years of labour and research, interrupted by a disastrous fire, resulted in a complete and admirable reorganisation and classification, and in the publication in 1898 of a catalogue which has conferred permanent lustre on the reputation of the erudite compiler.

The collection is in no sense national. Spain, a country famed, from the time of the Romans, all over Europe, for the excellence of its sword-blades and the martial temper of its people, is hardly represented in this knightly arsenal. The major portion of the exhibits proceeded from Italian and Bavarian workshops. Historically the collection is less valuable than our ill-arranged armoury at the Tower. It includes few pieces anterior to the last years of the fifteenth century, and none at all of the fourteenth. The student comes here to view not the evolution, but the highest expression of the armourer's craft. Those who have the time will, of course, examine the exhibits piece by piece in the order

they are described in the admirable but decidedly bulky catalogue to which I have referred. Those who regard the great armoursmiths as great artists —and such they were —will prefer to examine their works separately and so to familiarise themselves with the technique and style peculiar to each.

FOUNTAIN OF NEPTUNE IN THE PRADO, MADRID

Koloman Colman, surnamed "Helmschmied," was the greatest of the famous Augsburg family. Of the many superb suits he made for Charles no fewer than seven are in the Royal Armoury. The earliest of these (numbered A 19) may be identified by the monogram K. D. stamped boldly on the pike-guard of the left shoulder. The letters stand for Karolus Dux, the wearer being at that time (about 1514) only Duke of Burgundy and heir to the crowns of Spain. The suit belongs to the older, more graceful style of the fifteenth century; but the tendency to exaggeration, which, later on, became so pronounced, is seen in the size of the shoulder-guards, or pauldrons, and of the shoes, or sollerets. Every part of the body is protected by plates of steel, except the throat, the armpits, and the space between the tassets, or thigh-guards, which are defended with chain-mail. The well-shaped helmet is of the close-fitting, armet type, composed of several pieces. The breast-plate is ridged down the middle, and decorated with the engraved collar of the Golden Fleece. The coudes, or elbow-pieces, are beautifully made, and over the right armpit is one of the pretty round pieces called rondels, or palettes. This is missing on the left arm, where the huge pike-guard, or pauldron, covers the whole shoulder and left breast. Note the detachable lance-rest, engraved with the armourer's mark and the Double Eagle. The decoration of the suit is chaste and tasteful, the borders of the various pieces being adorned with diamond-shaped reliefs. In itself light and elastic enough for wear in the field, the suit could be strengthened and supplemented at will for the tilt and tournament. The extra pieces are shown on a separate mounted figure (A 26). The enormous arm-guards are, of course, confined to the left or exposed side. Heavy, clumsy pieces such as these, left less opportunity for a display of the smith's skill than the barding or horse-

SPANISH MAN-AT-ARMS, FIFTEENTH CENTURY

armour. This is singularly beautiful, and was the work (says the learned author of the catalogue) of Daniel Hopfer, who often assisted Colman. The plates are gilded and etched with devices of the Golden Fleece, the Rose, and the Pomegranate. Hopfer is also credited with the curious concave target to be screwed to the shoulder at tournaments (A 37), which is trellised or divided by intersecting ridges to break the point of an enemy's lance. The spaces are engraved with much skill with herons attacking an eagle, which clutches one in its talons. If this, as it seems to be, is an allusion to the alliances promoted by Francis I. against the emperor after the Treaty of Madrid, it shows that the shield must have been made long before the suit.

The horse-armour of the harnesses (A 37–38), on the contrary, seems to have been made for the Emperor Maximilian, and were etched by Burgmaier, a celebrated engraver of his time. They are most elaborately decorated. The ear-coverings of the one are shaped like rams' horns, and the poitrine, or breast-plate, is embossed with grotesque faces. The crupper-plates are decorated with compositions representing Biblical episodes—David killing Goliath, and Samson slaying the Philistines. If the second suit belonged to the mighty Maximilian, the forehead-plate must have been added later, as it bears the motto, "Plus Oultre," first adopted by the Emperor Charles V.

We come next to the five harnesses made between 1519 and 1539 for the emperor by the Augsburg firm. They are alike decorated with ornamental bands in the direction of their greatest length and exhibit little difference in design. Two, however, are distinguished by the ugly lamboys or bases, a kilting of armour introduced about this time to satisfy the craze for novelty and extravagance. One of these is called the oak-leaf suit, from the predominant device in the ornamentation. It is Helmschmied's own work—probably about 1520. The various pieces are distributed over three separate figures (A 49, 56, 57). The breast-plate becomes globose; the rondels are replaced

THE ROYAL CROWN COACH

A ROYAL COACH

ROYAL PALACE. MADRID

THE KING AND QUEEN OF SPAIN

on both shoulders by the less graceful pike-guards. No less than six extra pieces are shown that could be attached to the helmet. Though we may regret the departure from the elegant simplicity of the older style, our admiration is excited by the exquisite skill displayed in the articulation of the gorget and the bases—made as flexible as if they were of silk. Their plates are detachable, and beneath the steel kilt were worn breeches of the same metal, wonderfully laminated and allowing the utmost freedom to the limbs. The bands common to all the suits exhibit a great variety of detail. Griffins, amorini, nymphs, grotesques, heraldic devices, flowing scrolls, floral emblems, hunting scenes are all introduced and interwoven with an ingenuity only exceeded by the delicacy of their execution. The helmet at A 57 is lightly and beautifully relieved with the figures of centaurs and serpents fighting.

Another beautiful headpiece, of the Burgonet type, is shaped like a dolphin's head, and blackened and damascened. It is, no doubt, an example of Hopfer's skill. The same hand may be traced in the decoration of the armet of the suit numbered A 75. The reinforcing piece, in the form of an eagle's head and beak, was in the possession of Sir Richard Wallace, and by him given to his Catholic Majesty.

Helmschmied, who, as Count de Valencia has proved, visited Spain in 1525, died in 1532. The last harness he made for the emperor (A 108) illustrates a tradition in the fashion of armour. The tassets, or hip-plates, now extend to the knee, and tend to assume the "lobster-tail" form as worn by Cromwell's Ironsides.

Desiderius Colman lacked the genius of his father. On the Cornucopiæ suit (A 115–117), so called from the emblem predominating in the decoration, we recognise a close and successful imitation of Helmschmied's work. The vertical bands were insisted upon by

the emperor, as they apparently added to his height. The figure, A 164, looks as if he had stepped out of Titian's picture at the Prado. It is made up of the harness he wore at the battle of Muhlberg in 1547. The pieces are inlaid with gold and delicately etched. Desiderius made this armour in 1544, and immediately after began work upon a suit for Prince Philip, according to designs supplied by Don Diego de Arroyo. The harness differs little from those worn by the emperor. It is furnished with "bases," and with very flexible

ARRIVAL OF THE KING AND QUEEN AT A ROYAL BULL-FIGHT

articulated leg-armour. The genouillères, or separate knee-plates, disappear; but the graceful rondels at the armpits, and coudes, or elbow-pieces, are retained. On the next figure is shown a very fine tilting helm in three pieces, and, next to this again, a headpiece of the "morion" type, fluted and delicately etched.

The suit numbered A 217–A 230 should be familiar to visitors to the Prado. Philip, as heir-apparent, is shown wearing it in Titian's picture (No. 454) and by Rubens (No. 1607). The Count of Benavente is represented in it by Velazquez (1090). Designed by Arroyo, the harness, which is composed of more pieces than any other in the collection, was made in 1549. The history of Philip's magnificent armour (A 239–A 242), as related by the Count de Valencia, is of some interest. Hitherto Colman's superiority to other

armourers of the time had been acknowledged only as regarded field and tilting armour—the plainer and tougher work, in short. Burning to eclipse his Milanese competitors in their own line and to produce a harness of the most ornate character, Colman looked about for an assistant, and found one in Georg Sigman, an artificer of skill, whom the municipality of Augsburg had hitherto refused to enrol as a master of his craft. Colman promised his powerful influence to the aspirant, and together they turned out the fine suit we see. The

THE ROYAL CROWN COACH LEAVING THE PALACE FOR THE CHURCH WEDDING OF KING ALFONSO XIII.

cuirass and all the pieces, except the jambs, coudes, and vambraces, are composed of overlapping plates. The decoration is tasteful, consisting of longitudinal bands of blackened steel, etched with grotesques and foliage. The coudes are embossed and gilded with female figures upholding the order of the Golden Fleece, attended by warriors. The genouillères are decorated with masks and satyrs. Note the little brayette at the meeting of the limbs, a piece, stupidly enough, rarely shown in English collections. The helmet, or burgonet, is richly chased with classical compositions, with cartouches, wreaths, and foliage. Upon it the name of Colman and the date, 1552, are stamped in full, with the initials and mark of his collaborator.

The spirit of rivalry, of which this noble panoply is the offspring, is expressed very

plainly on the shield (A 241) attached thereto. It is circular, of one piece, blackened, and embossed. Round the boss runs a laurel wreath, with the name of the maker and the date. On the surface are disposed four medallions, encircled by wreaths and embellished respectively with allegorical representations of Strength, Victory, Wisdom, and Peace. The intermediate space is lavishly adorned with figures, masks, foliage, and cartouches. Less skilfully executed are the designs round the rim, where Colman has presumptuously

symbolised his supposed triumph over his Milanese competitor by a composition in which a bull overthrows a man bearing a shield marked "Nigrol." The shield will certainly not bear comparison with the Italian's work, or even with the suit to which it is attached; but, in fairness to the German, it must be said that it is evidently unfinished. It wants the grip and the attachments for the lining. The saddle at A 242 is the finer work, and is adorned with the figure of Aphrodite attended by Cupids. This is the latest specimen of the work of Desiderius Colman preserved to us. He was living in 1575 (says Dr. Wendelin Boeheim), but when or where he died we know not.

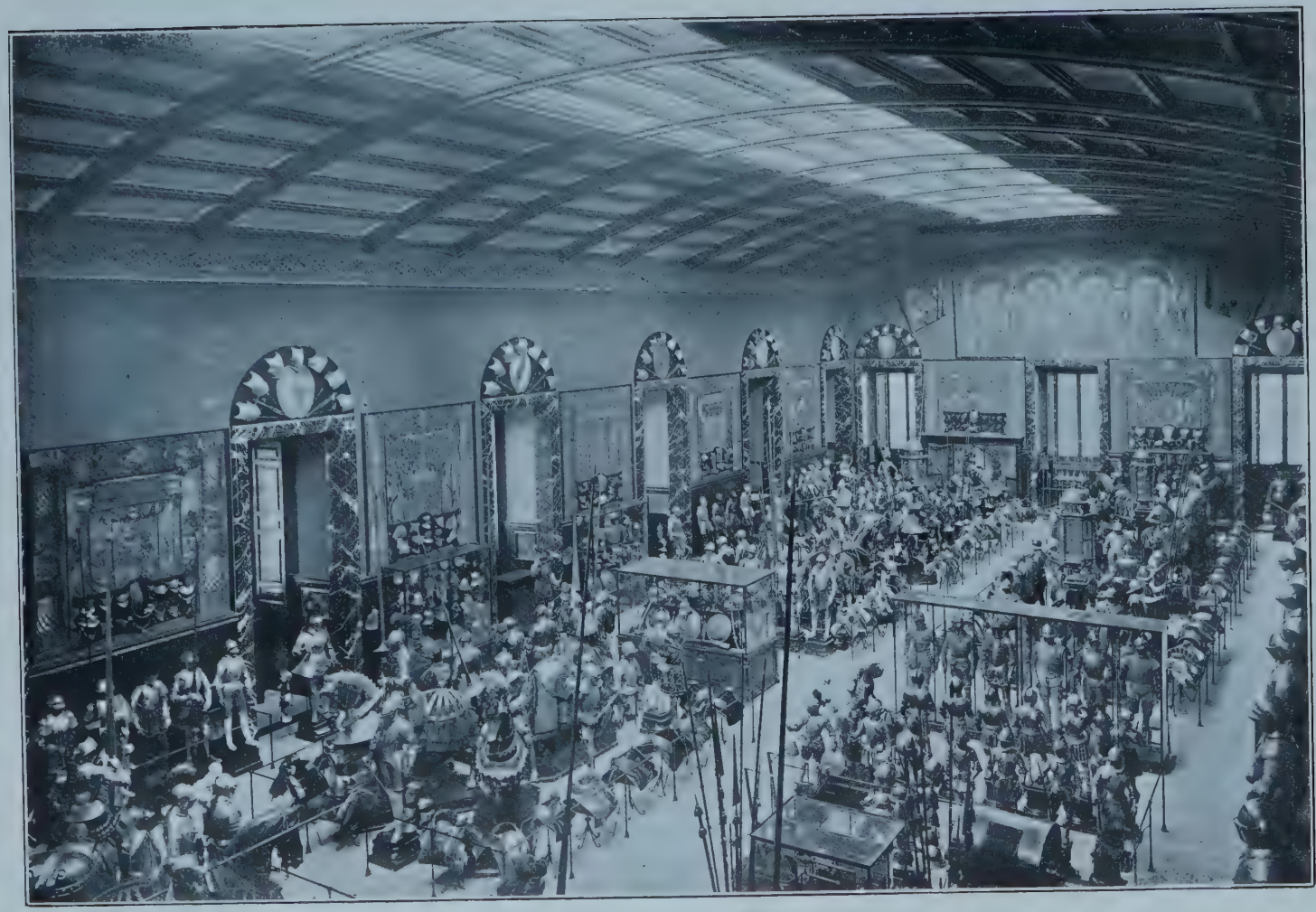
Little is known of Sigmund Wolf, except that he was living at Landshut in Bavaria

THE NEW EXCHANGE

as late as 1554, and was the teacher of Franz Grosschedel, another armour-smith of repute. To him is ascribed the harness made for Philip II., and styled the Burgundy Cross suit. The decoration consists in ornamented bands as usual, on the breastplate of one figure being engraved the figure of the Madonna. Another suit by the same maker (A 243–262) includes no fewer than eighty-five pieces, all of which are not at Madrid. The inordinate number of tilting-pieces show Philip's fondness for martial exercises. The weight of the armour when complete would have been 37 kilogrammes. The helm is a superb example of Wolf's skill, and the leg-armour reveals his eye for symmetry. A *manteau d'armes*, or target, is screwed to the left shoulder, as was usual in tilting suits.

The armour with the lobster-tail tassets worn by the ill-fated Infante Carlos, son of Philip II., at the age of thirteen or fourteen, is attributed by Boeheim to Wilhelm von Worms of Nuremberg, and by Valencia (with a greater show of probability, it seems to me) to one of Wolf's successors and namesakes. It is interesting to remark the difference

THE MUSEUM OF PAINTING AND SCULPTURE



VIEW OF THE ROYAL ARMOURY, MADRID

ARMOUR OF DOM SEBASTIAN OF PORTUGAL

in size of the left and right pauldrons, a proof that the prince was slightly deformed, as has often been alleged. It is unfortunate that the armour of our own Richard III. has not been preserved to set at rest the vexed question of his physical conformation.

The fecundity of Bavaria in great armour-smiths about this time proves the truth of the adage, that given a Mæcenas, Maros will not be wanting. Perhaps the most magnificent suit in the whole Armoury is No. A 270, interesting doubly as having been made for that darling of romance, Dom Sebastian of Portugal, by the gifted craftsman, Anton Peffenhauser of Augsburg.

Boeheim has brought to light several details of this great artificer's life. Born at Munich in 1525, he was working twenty-two years later in Augsburg, where he married, first, Regine Meizner, and secondly, twenty years later, Regine Eitler (probably the sister of Susanne Eitler, who married "Helmschmied" in 1565). His skill, and possibly his connection with the patriarch of the craft, procured Peffenhauser many exalted patrons. In 1566 he was at work on a blackened harness for the Kaiser Maximilian II.; ten years later we find him attached to the electoral court of Saxony. Specimens of his work are to be seen at Dresden, Vienna, and St. Petersburg. The present suit was made about 1576. A medal preserved at Prague portrays Peffenhauser as a man of mature years, stern and dignified in countenance, with a pronouncedly aquiline nose and full beard.

Dom Sebastian's armour, says the Count of Valencia, is Peffenhauser's masterpiece, and places him on a level with, if not above, the greatest German armourers of his time. True, he falls into the mistake of over-ornamentation, and his figures are incorrectly designed; but the composition and embossing are bolder than Colman's, and, above all, his chiselling is of inimitable precision and clearness. As to the style of decoration, on comparing the capricious combinations of figures, scrolls, and other devices with the designs published by Hefner Altenech, we are inclined to believe that it was the work of Hans Mielich of Munich (born 1516, died 1473), or some other German artist of the same date and equal ability.

The suit consists of burgonet, breast-plates, and back-plates, gorget, pauldrons, rerebraces and vambraces, coudes, gauntlets, taces, lobster-tail tassets, genouillères, and jambs. The nails, clasps, and plume-holder are gilded. The burgonet, cast in one piece, is beautifully em-

bossed with allegorical and mythological figures, and with a battle-scene in which elephants are introduced—an allusion, doubtless, to the Portuguese conquests in the Indies. Mythological compositions also adorn the longitudinal bands traversing the suit from neck to ankle. The pauldrons, or shoulder-plates, display a bewildering and marvellous profusion of ornamented work. The elbow-guards are adorned with reliefs of the Cardinal Virtues, the knee-plates with beautiful emblematic groups. Thinking of this suit when still brightly burnished and gilded, one fancies that thus arrayed Milton's archangels went forth to battle for the lordship of the heavens.

ARMOUR OF DOM SEBASTIAN: BACK-PLATE (DETAILS)

HELMET OF DOM SEBASTIAN OF PORTUGAL

It is now time to examine the productions of the Italian schools of armourship. The formidable competitors of the Augsburg family were the celebrated Missaglias of Milan, who became known exclusively by the name of Negroli from the year 1515 onwards. Herr Boeheim has found traces of a Tommaso da Missaglia, who was working at Milan in 1415. His son, Antonio, made a suit for the last Aragonese king of Naples. Some specimens of his handiwork are to be seen in Vienna. The members of the family with whom "Helmschmied" and his son were called upon to compete were Filippo, Giacomo, and Francesco Negroli. The suit A 139, forged at Milan in 1539, and worn by Charles V., is surpassed in purity of

THE "PLUS ULTRA" SHIELD

outline and excellence of workmanship by no other in the collection. There is no trace here of the decadence of the craft. It is at once distinguished from the German suits by the horizontal direction of the bands. It was originally blackened so as to show up the gold and silver of the decoration. The morion is surmounted by a laurelled comb, on each side of which run wide bands of gold damascening that meet in front to form a fantastic face in relief. Hence the name, "de los mascarones," sometimes given to this harness. The date and maker's name are stamped on the border. Over the helmet could be placed a reinforcing piece of "coif" shaped like a serpent with scales of gold. The breastplate is adorned with a medallion, containing an image of the Virgin. The shoulder, elbow, and knee-pieces all deserve close examination for their admirable enrichment with lions' heads, scrolls, and foliations.

The skill of the Negrolis must be judged, apart from this suit, by separate pieces of armour. We have first the helmet and target presented to the emperor by the Duke of Mantua in 1533. The former is moulded in the likeness of a human head—said to be Charles' own—covered with golden curls, and encircled over the brow by a laurel wreath. The beaver is in the form of a curly beard, the lips showing above it. This cleverly executed but tasteless helmet bears the name of Negroli, and the date 1533. The target, made to match, has a lion's head and mane at the boss, and a wide border where medallions with the Imperial arms are shown upheld by griffins and interwoven amid foliage.

Another burgonet (D 30), made for the emperor by the same hands, forged in one piece and exquisitely damascened, is surmounted by the figure of a recumbent, turbaned warrior—emblematic of the Ottoman empire—whose fierce mustachios are firmly grasped by two female figures, representing Fame and Victory. Far exceeding these pieces in dignity and simplicity of conception, and in vigour and accuracy of execution, is the famous Medusa shield (D 64) presented to Charles by the municipality of Milan upon his entry into the city in 1541. The Gorgon's head, daringly and vigorously embossed, is superimposed on the centre of the shield and confined within a broad laurel wreath. Outside this again are three concentric bands. The first, narrow and richly inlaid with the precious metals; the second, blackened and divided into sections by panels bearing the inscription, "Is terror quod virtus anima e fortuna paret"; the third damascened like the first, and divided by medallions containing the Imperial insignia. The rim is moulded into the form of a laurel wreath. Negroli's name is shown on the steel grip. This is considered one of the very finest shields ever forged by an armourer.

The swords (G 33, 34) are believed to be the work of the same hands. Their middle

surfaces and ricassi are inlaid with gold. The hilt of one terminates in a beautiful volute, of the other in a facetted pommel.

The helmet, attributed in the old catalogues to Boabdil (D 12), issued from the same workshop. It is forged in one piece, and could be strengthened by a complete set of reinforcing pieces for tilt and tournament. Probably it would have interested us more if the old tradition as to its ownership had not been discredited.

SHIELD, EARLY SEVENTEENTH CENTURY

Great potentates in the sixteenth century were fond of appearing in Roman garb. Charles V. was the possessor of a suit of armour of this character, presented to him by the Duke of Urbino, and made by Bartolommeo Campi of Pesaro. This armourer, after enjoying the patronage of several crowned heads, served in the army of the Duke of Alba as an engineer, and fell at the siege of Haarlem in 1573. The harness is composed of seven pieces of blackened steel damascened and ornamented with bronze gilt. The cuirass, a wonderful work of art, is modelled on the muscles of the male breast, and on it is super-imposed the head of Medusa finished off with spiral volutes. At the shoulders are lions' heads with fierce rolling eyeballs. The cuirass is fringed with a row of hanging bronze medallions, showing classic heads, masks. and other devices beloved of the Renaissance artificer. Cothurni with satyrs' heads at the point, and a Bœotian casque superbly enriched, complete this splendid antique costume.

HELMET OF PHILIP II., MADE AT AUGSBURG IN 1549

The work of another eminent Italian artist is to be seen at A 112. It was presented to Charles by the Duke of Mantua and forged by Caremolo Mondrone of Milan (1389-1543). It possesses an historic interest as the suit in which the emperor made his entry into Tunis. Though the decorative work has all but disappeared, the close fit and flowing lines recall the best days of the armourer's craft.

The next suit (A 114) also testifies, by the extreme delicacy of the *azziminia* in imitation of Kufic inscriptions, to the wonderful skill of the same artificer.

That the very greatest artists were not

ITALIAN SHIELD, SIXTEENTH CENTURY.
DESIGN, "THE TRIUMPH OF LOVE"

unwilling to co-operate in the decoration of arms is attested by the magnificent "Plus Ultra" shield designed by Giulio Romano, who was living in Mantua in those days. It is forged in a single piece of steel, and the whole surface is chiselled with an elaborate composition. In the centre is seen the emperor, in his Roman suit, upholding the Imperial eagle, and, standing upright in a vessel, at the prow of which is Fame. Hercules, more to the left, shoulders his Pillars and prepares to follow the emperor in his onward course, to the obvious consternation of Neptune. Below the boat a river-god is seated near the figure of Africa or America, bound and enslaved. This is certainly one of the most remarkable productions of the armourer's art anywhere to be seen.

The armour at one time in possession of Charles and his son is naturally the most interesting in the collection. The suits made for their successors illustrate the decline of the artistic movement. The harness was now worn chiefly for display. The connection between Spain and Bavaria was severed, and the days had long gone when Toledo blades were esteemed the finest weapons the world could produce. The suits made for Philip III., when Infante, by Lucio Piccinino of Milan, are worthier of the earlier period. One suit is profusely decorated with reliefs and *azziminia*. The burgonet is embossed with three masks, another appearing in the centre of the breastplate, above is a panel containing a figure of Victory and upheld by two male figures. The other pieces (many of which are wanting) were all similarly adorned. The horse's barding exhibits a similar wealth of ornamentation.

Turned out in Spain itself at the Royal Arsenal of Pamplona in Navarre, in the year 1620, is the armour catalogued under the numbers A 350-353. This was a suit intended for presentation by Philip III. to the Duke of Savoy, and is lavishly decorated. A curious feature of the next suit, also made in Navarre, is the seven indentations made by the bullets of an arquebus. Each is set with stones. These marks were intended to attest the thickness of the steel, but they do rather to the contrary, for the back-plate has been completely perforated. We are reminded of Don Quixote's attempts to satisfy himself of the toughness of his helmet.

SHIELD OF AUGSBURG MAKE.
SIXTEENTH CENTURY

EQUESTRIAN ARMOUR OF CHARLES V.

ARMOUR OF CHARLES V.

AN OUT-DOOR PELOTA-COURT, WITH SIX PLAYERS (THREE AGAINST THREE)

At A 13–20 are shown six charming little suits made for the boy princes, Philip, Ferdinand, and Charles. They are composed of closed helmets, gorgets, cuirasses, and the usual arm-guards. The surface is blued and divided diagonally by foliations, between which appear the emblems of Spain and the Golden Fleece.

The suit made for the Infante Baltasar Carlos (1629–1646) is little more than a costly toy, and preserves its gilding and blackening unimpaired. The suits A 369 and A 394 are historically interesting as having been worn in the field by Prince Emmanuele Filiberto of Savoy, the victor of St. Quentin, and Don Juan Jose, natural son of Philip IV., respectively.

The splendidly engraved collar and gorget catalogued as A 434–441 are now known to portray the siege of Ostend (1601–1604) and battle of Nieuport (1600). The details are executed with marvellous clearness, and reflect the greatest credit on the unknown artificer. The horseman in the centre group on the gorget is probably Archduke Albrecht, who distinguished himself by his valour in the battle. These pieces were worn over a buff jerkin such as clothed Cromwell's Ironsides.

Many detached pieces in this grand collection are as full of interest as the complete harnesses. The sword G 21, once thought to be the "Colada" of the Cid, has lost little of its interest now that it has been identified with that equally famous blade, the "Lobrera" of St. Ferdinand. A part of the cloak in which the sainted king was buried is also shown with his long-necked spurs or "acicates." Then we have (at G 13) the heavy weapon of Ferdinand the Catholic, and the sword of state used by the Catholic sovereigns when conferring the accolade. The sword, inscribed with the Great Captain's name, was presented to him, the Count of Valencia thinks, by some Italian city. The sword numbered G 30 also belonged to him. And who can gaze without wonderment on the Valencian blade with which Pizarro won for Spain the vast empire of Peru?

A PELOTA-COURT

From the New World comes a wonderful feather shield, made by the Mexican Indians under the direction of Spanish artists. On a wicker frame are depicted in feathers, mounted on skin, the battles of Navas de Tolosa, Tunis, and Lepanto, and the taking of Granada. In the centre a heron is seen defending its nest against serpents—a composition symbolical of the cam-

paign against heresy. The whole is an extraordinary example of what can be achieved with such apparently impracticable materials.

Included in the collection is a brigantine made for Charles V. composed of hundreds of pieces of steel sewn on leather, making a garment as flexible as a jersey, and yet endowed with extraordinary resisting power.

Older, and from certain points of view more interesting than any of these exhibits, are the Visigothic crowns of Guarrazar, the companions of those in the Cluny museum. These were found one moonlit night, in the year 1858, by two peasants, in the bed of a fountain, and only secured with difficulty by the Government. Much of the treasure had already come into the possession of the goldsmiths of Toledo, and had been broken up or melted down. It is said to have comprised a beautiful golden dove, which, having been acquired by a jeweller, occasioned him so many qualms of conscience that he at last eased his mind by throwing it into the Tagus. The crowns were the offerings at shrines of King Swinthila and his successors. They consist of hoops studded with gems and dangling from a separate ornament of gold and rock-crystal. From the hoop hang pendants and letters in enamel, making up the inscription, "Swinthilanus Rex Offeret." Adjacent are crosses and ornaments

LA LATINA

STAIRCASE OF THE LATINA

of the same period. An antique horse's bit, ascribed by tradition to Witiza, is believed by the Count de Valencia to date from the Visigothic era.

The collection comprises a superb assortment of swords, beautiful specimens of the famous Toledo blades. Among those of historic interest, I forgot to mention that of Hernando Cortes. The sword of Philip II., numbered G 47, has a magnificent hilt richly chased with a spherical pommel. It is no doubt the work of Desiderius Colman, though believed, at one time, to have been designed by Benvenuto Cellini.

Among the trophies are the sword of the Duke of Weimar, taken at Nordlingen in 1634; the arms taken from Francis I. at Pavia; Moorish arms from Tunis; the breast-plate of the Elector of Saxony, taken at Muhlberg; swords and standards from Lepanto, and flags taken by the famous admiral, Alvaro de Bazan. The arms belonging to his late Catholic Majesty, Alfonso XII., have also been added to the collection by the Queen Dowager, who well knew the profound interest her august husband took in this superb military museum.

MANTILLAS

TAPESTRIES

The Royal Armoury is rivalled in richness and importance by the superb collection of tapestries contained in the Tapicería of the Royal Palace. Unlike the Armoury, it is rarely accessible to strangers, and its value was only realised by a few experts till the publication by royal command in recent years of a magnificent catalogue fully illustrated. From the copious notes furnished by the learned Count of Valencia de Don Juan, it becomes evident that these beautiful triumphs of the weaver's art are, like the arms we have inspected, the trophies and not the productions of Spain. They all issued from the looms of the Low Countries and date from the era of Charles V., of his immediate predecessors and successor—from the days when Spain laid half Europe under contribution for the glorification of her throne.

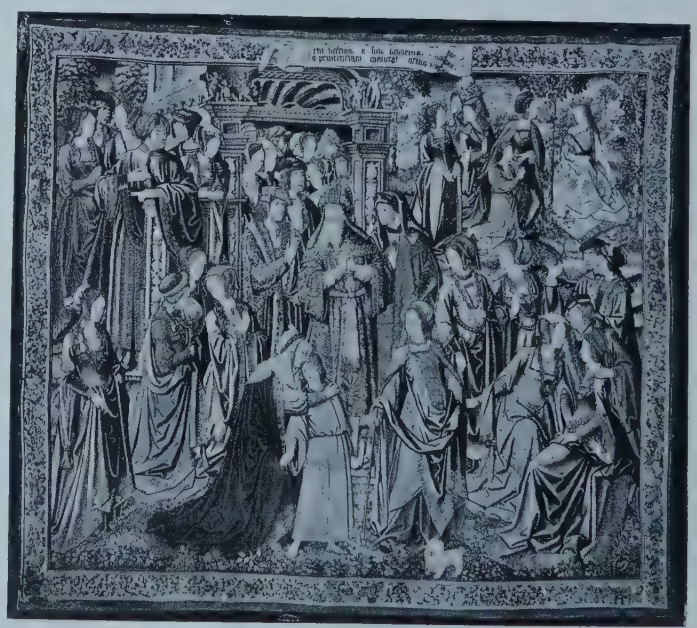
If you are so fortunate as to be in Madrid on Corpus Christi day, you will be admitted to inspect this wonderful collection of some eight hundred pieces. Following the order laid down by the Count de Valencia, you will begin with the Nativity, the oldest piece of all, made at Arras (then in the Low Countries) in the fifteenth century, and included in the collection left by Juana la Loca in 1555. The second piece has for its subject the Mass of Gregory the Great, and was presented to Isabella the Catholic by her unhappy daughter. The designers of these two tapestries are unremembered, and it is hardly safe to assert, as is often done, that the brothers Van Eyck designed the four splendid compositions illustrating the life of the blessed Virgin. These are known as the Ancient Tapestries of Brabant, from the arms of that province having been woven in the margins. They formed part of the retired emperor's household effects in his retreat at Yuste, and are to be distinguished from the next two tapestries relating to the Incarnation. These may have been the work of the famous Pierre Pannemaker, of Brussels, the most celebrated weaver of his time. Among the best pieces in the whole collection are the series illustrating the unedifying story of David and Bathsheba. The frail wife of Uriah is not represented bathing by the discreet artist, but simply washing her hands. These tapestries were made before 1479, and were hangings for the bed of the Catholic sovereigns. It is noteworthy that in these older pieces not more than twenty or twenty-five different shades of wool were employed, the minor tints being produced by judiciously intermingling strands of different colours. Gold and silver thread is, however, freely introduced.

The story of the Baptist is admirably portrayed in four tapestries by an unknown artist. We next come to the Moralities, executed after cartoons which were designed to counteract the teachings of the heresiarchs in Flanders. The four superb scenes from

TAPESTRY—THE VIRGIN ENTHRONED; GIDEON SHOWING THE LAMB'S SKIN, AND OTHER SCENES

the Passion represent the high-water mark of the tapestry-maker's craft. They were woven at Brussels, during the regency of Princess Margaret, in the looms of Pannemaker, and were drawn, it is believed, by the famous Quintin Metsys. The shading effects here produced by the intersection of the threads are marvellous. The Acts of the Apostles, after Raphael's cartoons, were woven in Brussels, by Pierre van Aelst, in gold, silk, and wool.

In some respects the most interesting of these wonderful textile pictures are the ten illustrating the Conquest of Tunis by Charles V. The cartoons were drawn on the spots of the episodes portrayed by Jan Vermayen, and have thus a very real historical value. They were afterwards translated into tapestry by Pannemaker "with silk from Granada and gold from Milan." Those contemplating the combats thus immortalised may remember La Motte Fouqué's charming romance of "The Two Captains" relating to the campaign. The subjects are: (1) The Coast of Tunis, (2) Embarkation at Barcelona, (3) Landing at Goletta, (4, 5) Action before Goletta, (6) Turks attacking Spanish position, (7, 8) Tunis taken by the Spaniards, (9) Sack of the city, (10) Re-embarkation and departure of the victorious army. Two of the twelve pieces originally composing the series are lost.



TAPESTRY—THE BAPTIST TAKING LEAVE OF HIS PARENTS TO DEVOTE HIMSELF TO PENITENCE

THE CONTINENCE OF SCIPIO. "HISTOIRE DE SCIPION L'AFRICAIN. SCIPION REND À ALLUTIUS SA FIANCÉE"
TAPESTRY IN THE ROYAL PALACE AT MADRID

The fine Apocalypse, in eight pieces, was executed by Pannemaker in imitation, it seems, of a set made in 1420 for Philip the Good of Burgundy and consumed by fire in the eighteenth century. The artist, whoever he may have been, says Count de Valencia, surpassed all his contemporaries in the grace and taste of the decorations of his borders.

The Seven Cardinal Sins, observes the same authority, was the work of a Flemish artist brought up in the Italian school. Some of the pieces are said to have belonged to the Count of Egmont, beheaded at Brussels by the Duke of Alba.

A different note was struck by Hector Vuyens, the designer of the Grotesques, or Monkey set, which were used in public decorations on the occasion of Philip II.'s visit, when crown prince, to Brussels. The Temptations of St. Anthony, considered among the best of the royal tapestries, were designed by the celebrated Pieter Breughel.

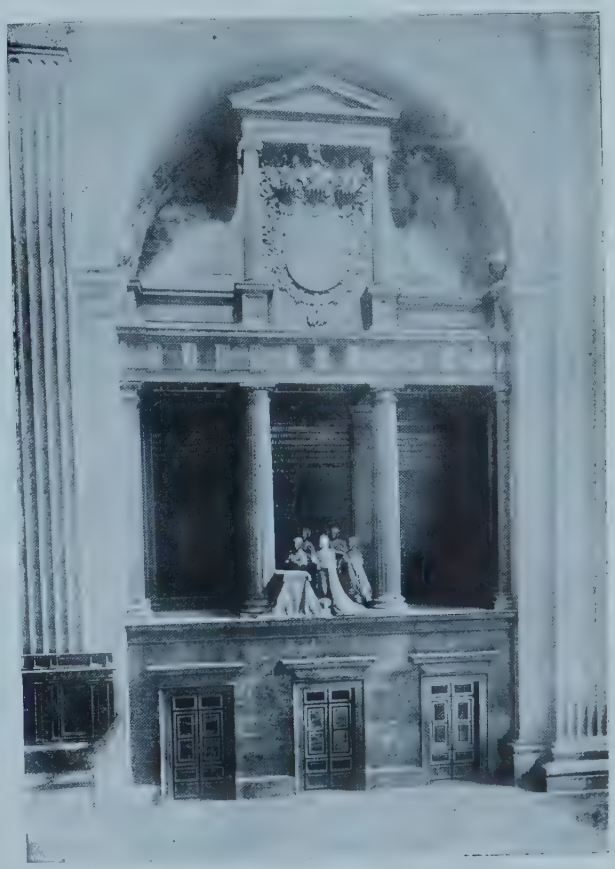
There are also several other sets, mostly with classical subjects. The most remarkable of these, I am disposed to think, is the History of Diana. The set is of great interest in the history of the textile art as being among the earliest products of the Gobelins factory, established by Henry IV. of France in 1603. The name of the designers have, unfortunately, not been handed down to us.

On the whole, H.M. King Alfonso's collection of tapestries may be pronounced the finest in the world; and it is to be regretted that no doubt weighty considerations prevent its being more frequently accessible to the public.

ESCORIAL

No one visits Madrid without making an excursion to the Escorial, which is to the Spanish capital what the Pyramids are to Cairo. Indeed, there is more than one point of resemblance between these buildings. Both impress mainly by their size, both produce no sensations of pleasure in the beholder, both embody the solemn and crushing conception of the majesty of death entertained by great and despotic kings.

The thoughts of Philip II., like those of the Pharaohs, turned perpetually graveward; and it is perhaps doing no injustice to a genuinely devout character to say that he pondered as much on the abode of the body after death as on the post-mortem vicissitudes of his soul. The pomp of death which, according to the sage, is to most men more terrible than death itself, had a rare fascination for the Pharaoh and the King of Spain. Philip in his tomb seemed a finer figure to Philip living than Philip on his throne. Death as a catastrophe is attractive, of course, to all manner of people, not otherwise morbid. But it was death in its most generally repugnant aspect that appealed to this strange, sombre sovereign of the Spains, and it was that predominating conception that inspired him in the erection of the Escorial. The building is his idea of the majesty and finality of Death expressed in stone.



MEMORIAL OF KING PHILIP II.

The story which immediately accounts for the founding of the Escorial is well known. On the 16th of August 1557 the Spaniards, commanded by Emmanuele Filiberto, Duke of Savoy, totally defeated the French under the walls of St. Quentin. Philip arrived in time to assist at the taking of the town itself, to effect which it became necessary to demolish a convent dedicated to St. Lawrence. By way of reparation

CHAIR OF THE EMPEROR CHARLES V.

(born in Asturias 1530, died at Madrid 1597). Villacastin, the Master of the Works, on being invited to assist at the ceremony of laying the first stone, replied, "Let others lay the first; I will place the last!" His words came true; for he laid, on June 23, 1582, the last stone, which may be seen marked with a black cross on entering the Patio de los Reyes.

The real architect was Philip himself. His interest in the work was so intense, his attention to its details so minute, the idea of the whole so much his own and so tenaciously insisted upon, that Toledo and Herrera can have had little else to do than commit the scheme to paper.

The Escorial is essentially the work of one man, and the expression if not of to that saint, in thanksgiving for the victory, and in fulfilment of his father's instructions to create a royal mausoleum, Philip determined to erect a vast monastery and palace under the invocation of St. Lawrence. The present site having been chosen by a commission, the work was begun in the presence of the king himself, in the first week of April 1562. The plans were drawn by Juan Bautista de Toledo, an architect of distinction, who had studied at Rome and Naples. He died, however, in 1563, a few days after the laying of the first stone, and the work was then entrusted to his assistant, the more celebrated Juan de Herrera

ALTAR-PIECE OF CHARLES V., IN WROUGHT COPPER
(FROM THE CAMARIN OF ST. THERESA AT THE ESCORIAL)

ESCORIAL.—GENERAL VIEW OF THE MONASTERY

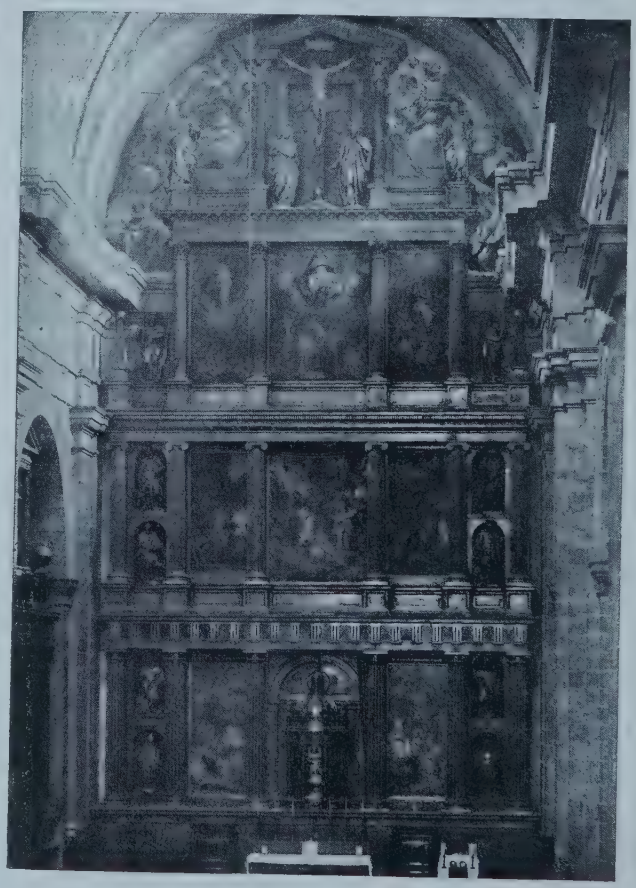
DOOR-KNOCKER OF THE CHURCH AT THE ESCORIAL

the spoliation of the peasantry by the Hermits. It turned out that it was only one of the hounds of the Marquis de las Navas bewailing his absent master; but the benevolent monks promptly hanged the poor brute from the roof of their cloister. In the same year a young man, twenty-four years of age, was (no doubt for some serious offence) burned at the stake on the spot in the neighbouring Jardin del Principe marked by a stone cross. Thus with most solemn rites was the great Christian temple consecrated to Death.

The building constitutes an immense parallelogram, its sides nearly facing the cardinal points of the compass. The small rectangular *annexe* called the Palacio de Infantes projecting from the middle of the eastern face gives the plan a purely accidental resemblance to a gridiron, which, according to the legend, was the instru-

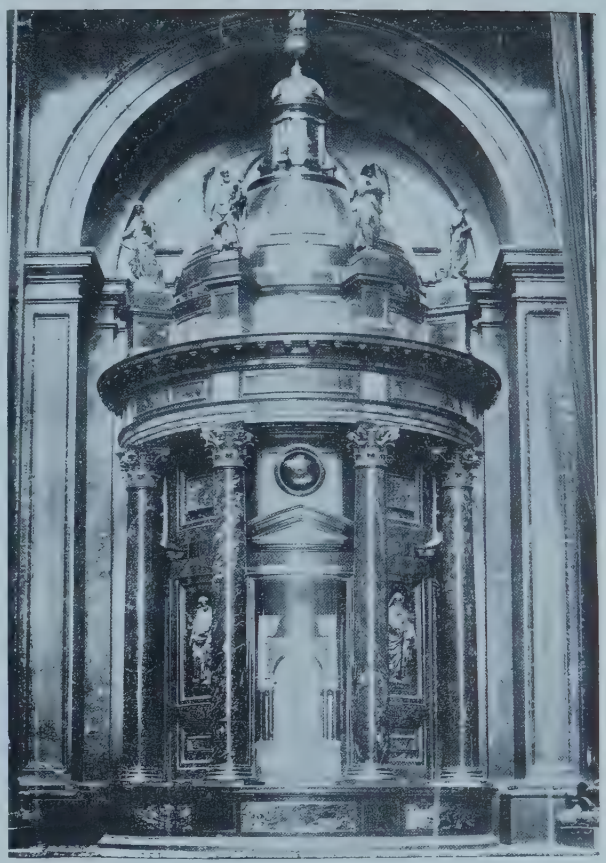
his personality, at least the idea that obsessed him.

It was the custom in Northern Europe to propitiate some half-forgotten infernal deities by burying a pig or sheep alive in the foundations of every church. The monastery of San Lorenzo was similarly consecrated by human and animal sacrifices. After the Hermits of St. Jerome (Charles V.'s favourite order) had established themselves in the incomplete edifice, it was whispered that a black dog persistently interrupted their chanting by his howlings. The animal was looked upon by the people as inspired by God thus to protest against



THE HIGH ALTAR

ment of the titular saint's martyrdom. The dimensions, according to a Spanish writer, are 744 Castilian feet from north to south, 580 from east to west, and 400,000 square feet in area. The whole building is of grey granite, and appears to form an integral part of the rock on which it stands. In its simplicity and hugeness it might easily be mistaken for the work of Nature, not of man. Artistically this is perhaps its sole merit; yet, as I have said, it never fails to awe. The style is that of a second Renaissance, here called Greco-Roman, which prefers the Doric order and rejects all superfluous ornament. Each angle is capped by a square tower, surmounted by a pinnacle. The façades, devoid of all decoration, are relieved only by rows of small square windows. The upper storeys are faced with blue slate and sheets of lead. The Escorial is rivalled in simplicity and severity by the Pyramids alone.

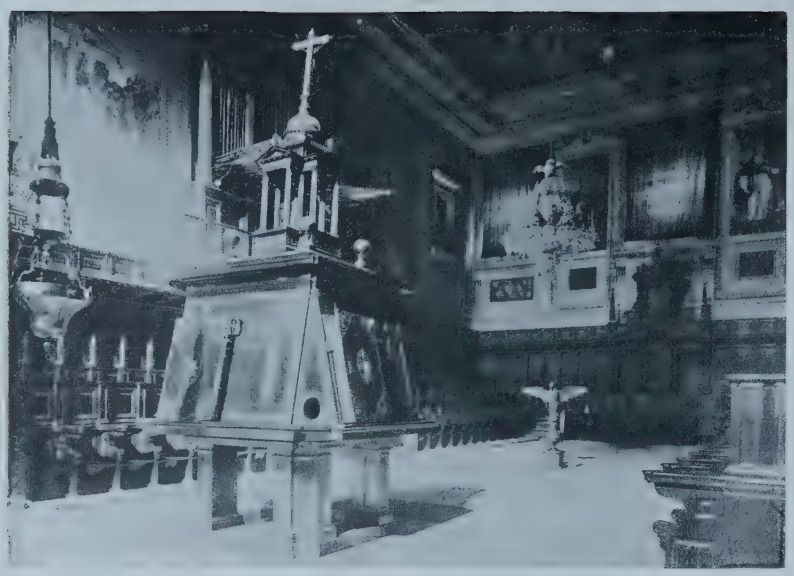


THE TABERNACLE

The main entrance is in the middle of the west front. The lower stage is in the Doric style, four columns flanking the doorway on each side. The door itself is twenty feet high and twelve feet wide, and painted white with huge copper gilt studs and knockers. Above, is the second stage of the entrance in the Ionic style. Over the door is the colossal statue of St. Lawrence in granite, but with the head, hands, and feet in white marble. The sculptor, Monegro, received 29,900 reales for the Spanish coat of arms carved below.

A vestibule opens upon the Patio de los Reyes, so called from the statues of the kings of Judah on pedestals above the cornice. Jehoshaphat is represented with an axe, Hezekiah with a ram, Manasseh with the compass and square, Josiah and Solomon with books, David with harp and sword. These kings were selected as having had most to do with the building of the Temple, to which the Escorial was often compared by Spanish writers. The Temple, as represented by the Mosque of Omar, is by far the more cheerful and ornate structure of the two.

The eastern front of this court is formed by the west front of the church and the Escorial — undoubtedly the noblest part of the pile. It is rightly considered Herrera's

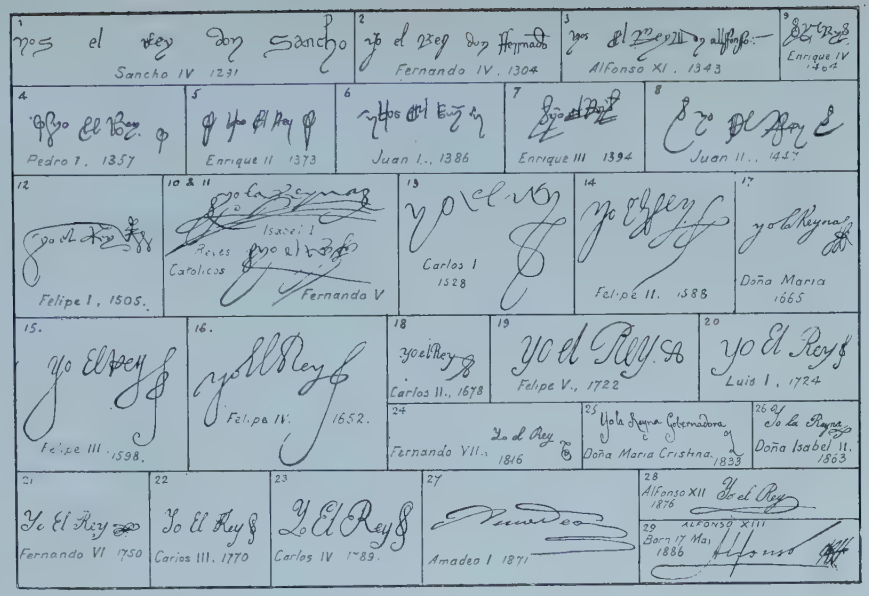


CHOIR STALLS

masterpiece. The shape is said to be that of a Greek cross, but seemed to me to be square. The west front is flanked by square towers considerably over 200 feet high, and terminating, like those of the *enceinte*, in pinnacles. Over the crossing rises a stately dome, supporting a graceful pyramid, above which rises an iron cross. These towers are the most ornamental features of the whole vast pile.

The interior of the church, truly observes Mr. Lomas, "conveys exactly the idea which English people attach to the word 'temple,' a place wherein the majesty of the invisible dwarfs everything human." It is constructed on the model of the first plan of St. Peter's. The lantern is carried on four enormous piers, from which to eight pilasters in the walls spring twenty-four mighty arches forming three naves. Giants would seem to have been at work here. On entering we find ourselves in the dark Lower Choir, which is separated from the rest of the church by three bronze screens, and to which were confined the lay worshippers. Above it is the choir, which it is unusual to find in Spain raised in a gallery at the west end of the church, instead of blocking up the nave. Here Philip often joined the monks in their devotions, his seat being the one nearest the door in the south-east angle. He was absorbed in prayer when, on November 8, 1571, during Vespers, a messenger entered and announced to those assembled the glorious victory obtained by Don Juan of Austria over the Ottoman fleet. The king gave no sign that he was

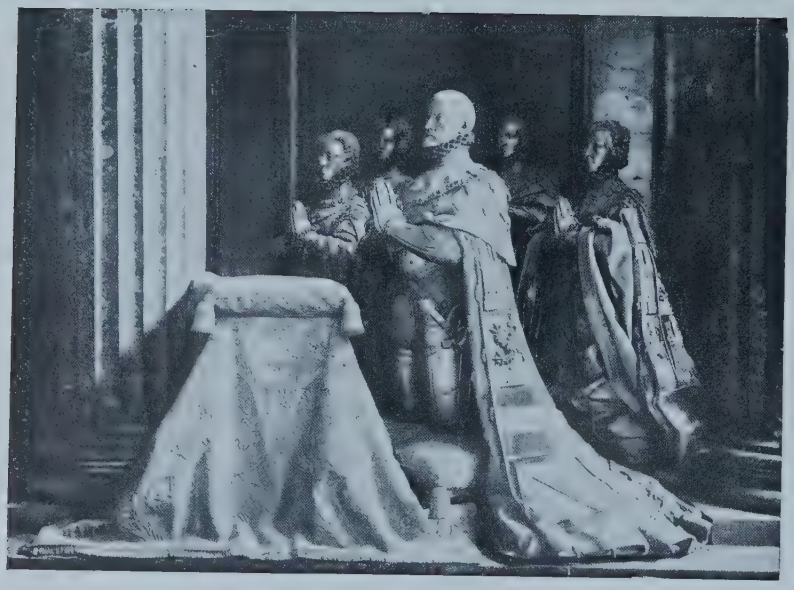
LIBRARY OF THE MONASTERY


1 Sancho IV 1291
2 Fernando IV. 1304
3 Alfonso XI. 1343
9 Enrique IV 1454
4 Pedro I. 1357
5 Enrique II 1373
6 Juan I., 1386
7 Enrique III 1394
8 Juan II., 1447
12 Felipe I, 1505.
10 & 11 Reyes Catolicos Fernando V
13 Carlos I 1528
14 Felipe II. 1588
17 Doña Maria 1665
15. Felipe III. 1598.
16. Felipe IV. 1652.
18 Carlos II., 1678
19 Felipe V., 1722
20 Luis I., 1724
24 Fernando VII., 1816
25 Doña Maria Cristina, 1833
26 Doña Isabel II. 1863
21 Fernando VI 1750
22 Carlos III. 1770
23 Carlos IV 1788
27 Amadeo I 1871
28 Alfonso XII 1876
29 Alfonso XIII Born 17 Mai 1886

FACSIMILES OF THE SIGNATURES OF THE SPANISH MONARCHS
FROM SANCHO IV. 1291 TO ALFONSO XIII. 1909

MEDALLIONS OF THE KINGS OF SPAIN

MEDALLIONS OF THE KINGS OF SPAIN



INTERMENT OF PHILIP II. (MONASTERY)

elated, or that he had even heard the intelligence, but at the conclusion of the office he ordered a *Te Deum* to be intoned. He was a man never elated by success or cast down by failure. The evil tidings of the Armada found him as unperturbed as the good news of Lepanto. From the same seat he assisted at the solemn requiem mass chanted by night for the repose of the soul of Mary, Queen of Scots. It is not without a certain emotion that we gaze round in this gallery. The stalls are elegantly and chastely carved in precious woods, after the designs of Herrera. The lectern and crystal chandelier are hardly so good. The eye turns at once to the marble crucifix signed by Benvenuto Cellini, who placed it among his finest works. Philip one day covered the loins of the figure with his handkerchief, a precedent which we see still followed in many churches in Spain and in convent chapels in France.

In the adjoining chambers, called the Ante-coros, may be seen a statue converted into the "likeness" of St. Lawrence, and two pictures by Navarrete "el mudo." That artist is said to have fallen foul of certain ecclesiastics by representing angels with beards, and an additional rule was laid down that neither cats nor dogs nor any unbecoming figures were to be introduced into religious pictures, but only such things as incited to devotion. The frescoes are by Luca Giordano, as are also those which decorate the right vaults of the church itself. In the choir library you may see the splendid antiphoners, beautifully bound and illuminated, and over a yard high, by two yards broad.

In the church is the simple tomb of Queen Mercedes, first wife of his late Majesty, Don Alfonso XII. The plain cross at her feet was the offering of the British community of Madrid, by whom, as indeed by the whole world, her untimely death was profoundly deplored. She is buried here, and not in the mausoleum below, as she was not the mother of a king.

The dome of the Pantheon is covered by the steep flight of steps leading to the chancel, so that mass is literally celebrated above the bodies of the kings. The altar, which cost about £40,000, is isolated, and is made of marble and jasper, a single slab of the latter stone forming the table. According to the inscription on a

bronze plate let into the back of the altar, it contains relics of Saints Peter and Paul, Lawrence and Vincent, and a multitude of other saints, and was consecrated in presence of Philip by the Papal Nuncio, Camillo Caietano, Patriarch of Alexandria, on August 30, 1595. The beauty of the reredos or retablo is obscured by the dark hue of the stone employed, and by the sombre colour assumed by the paintings in course of the years. The light also is very bad. The three stages into which the retablo is divided correspond to the three Grecian orders of architecture. The columns are of dark red and green jasper, with capitals and pedestals of bronze gilt. The statues represent (looking upwards) the Four Doctors of the Church, the Four Evangelists, St. James and St. Andrew, St. Peter and St. Paul. The paintings depict the Nativity and Adoration of the Magi, the Saviour bearing the Cross, the Scourging at the Pillar, the Martyrdom of St. Lawrence, the Resurrection the Descent of the Holy Ghost, and the Assumption. The cross surmounting the whole was made from the wood of the Portuguese warship, *The Five Wounds*. The architect of this fine work was the Milanese Giacomo Trezzo, the painters Tibaldi and Zuccaro, the sculptors Leone and Pompeio Leoni. The sanctuary to the east contains the superb tabernacle designed by Herrera and executed by Trezzo, with instruments invented by him for the purpose. It was restored in 1827 by "the pious and august" Ferdinand VII. after it had been rifled and

THE HIGH ALTAR
(BASILICA OF THE MONASTERY)

ROOM OF PHILIP II. (PALACE)

PANTHEON OF THE KINGS
(ENTRANCE GATE)

damaged by the French. The reliquaries in the sanctuary contain ten entire bodies of saints, 144 heads, and 366 entire arms and legs. Among these relics is the thigh of St. Lawrence, showing the roasted flesh and the holes made by the skewers.

The sceptical foreigner will probably be more interested by the statues above the oratorios or royal tribunes surrounding the altar. We see Charles V. with his wife, daughters, and sisters, Philip II. with all his wives except Mary Tudor, and his son, the miserable Infante Carlos. It was not altogether a happy idea to represent a Christian prince attended at the same time by his three wives. All these statues are faithful portraits. The oratorio on the Epistle side adjoins the bare, narrow chamber in which the devout king breathed his last, quitting without regret a world with which he had no sympathy, and in which he moved as a melancholy exile.

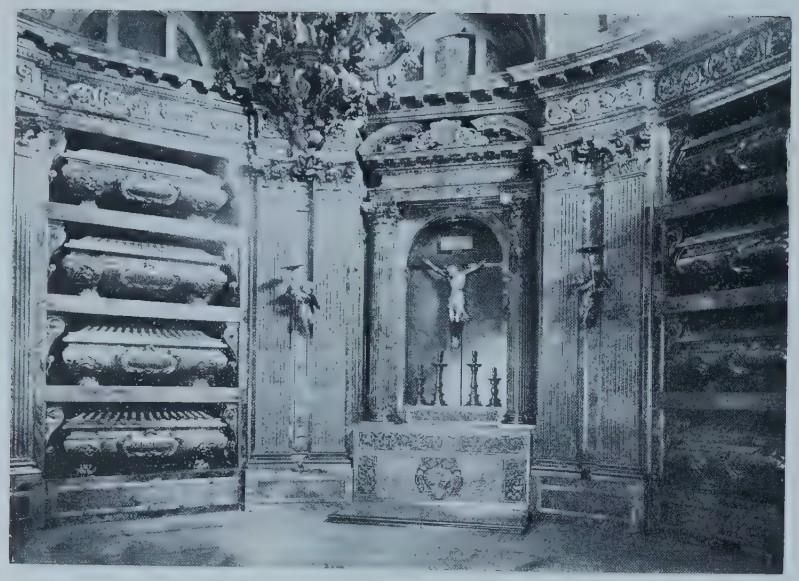
The church contains forty-eight side chapels and altars, adorned by the paintings of Coello, Navarrete, and others of less note. The best pictures are to be seen in the Sacristy. Here there are several works of Titian, Tintoretto, El Greco, Zurbaran, and Ribera. The most interesting canvas is the "Santa Forma" by Claudio Coello. The heads are portraits of Charles II. and his ministers. The incident depicted is the ceremony of the Veneration of the Sacred Wafer, which, being trodden upon and defiled by Protestants at Gorinchem in Holland, is said to have exuded blood. It is preserved behind the picture and exhibited twice a year.

Immediately under the high altar is the Pantheon, the last resting-place of the kings and queens of Spain. It is an octagonal chamber lined with precious marbles, which also, in the dreadfully sensible presence of death, seem to be decaying. No such rich chamber was desired by Philip. It dates from 1554.

Twenty-six marble urns, placed in niches round the chamber, contain all that was mortal of the monarchs of Spain and their consorts from Charles V. to Alfonso XII., Philip V. and Ferdinand VI. excepted. There are tombs, too, awaiting the living. Ascending the steps we pass the sealed door of the Pudridero, where the bodies are kept five years before being placed in the Pantheon, and may visit the burial chambers reserved to the Infantes and Infantas. Several of the vaults are still empty. They are in purer, colder style

"THE JUDGMENT OF SOLOMON," BY F. DE URBINA (CEILING IN THE PRIOR'S CELL IN THE MONASTERY)

"APOLLO AND MERCURY," BY PEREGRINO TIBALDI (FRESCO ON THE ARCH OF THE LIBRARY)



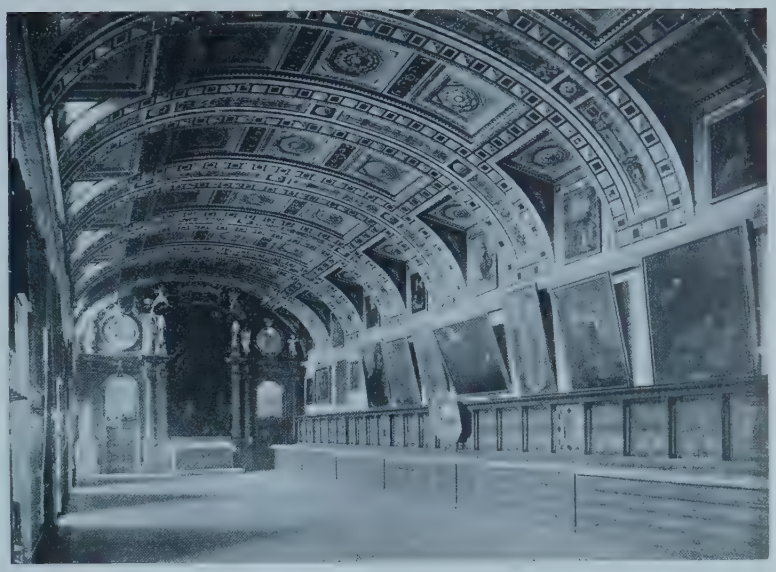
VIEW OF THE PANTHEON OF THE KINGS

than the heavier Pantheon of the Kings. As one ascends to the living world from these awful chambers, the question suggests itself, What is the object of it all? The Pyramids of Nile ought to have convinced man once for all of the hopelessness of any effort to preserve his body unprofaned and solemnly housed through all the years. No matter how great the dynasty, how strong the tomb, the day must come when the jealously and reverently guarded ashes will form the prey of some ghoulish intruder. With Rameses exposed to the gaze of wondering Cockneys, with Alexander's tomb an object of curiosity to tourists in the museum at Stamboul, with the tombs of the kings of Judah explored on all-fours by Cook's trippers, how can one hope for an eternal immunity from profanation for the Invalides, for Westminster, for the Escorial? Kings ought to have learnt the lesson that in the pages of history alone can they look for an earthly immortality.

THE EVANGELISTS' COURT

The convent occupies the southern part of the building. It was inhabited, as I have said, by the religious known as the Hermits of St. Jerome, or Hieronymites, an Order established or recognised by Pope Gregory XI. in 1373. If it still exists it counts very few members and has played an insignificant part in ecclesiastical history compared with the spiritual descendants of Benedict, Dominic, Francis, Bruno, and Ignatius. For some reason or other Charles V. held the Hermits in particular esteem, and it was this predilection

that determined his son to offer them the new monastery in 1561. The Order is likely to be best remembered by the ecclesiologist for the peculiar plan of its churches—cruciform, with diagonal lines extending from the ends of the cross-piece to the head of the upright limb.



SACRISTY

The granite cloisters in the Doric style are, or rather were, decorated with frescoes after designs of Tibaldi, now shockingly "restored." In the centre of the Patio de los Evangelistas is a little octagonal temple, covering a fountain. It is one of Herrera's best works, in which granite and marble have been combined with admirable skill. The white statues of the Evangelists at the corners were sculptured by Monegro; the appropriate inscriptions are in Latin, Greek, Hebrew, and Syriac.

The three chapter-rooms of the monastery form a picture gallery of high interest. Titian is represented by a "Last Supper"—sadly restored; Tintoretto, by "Christ washing His Disciples' Feet," "Christ at the House of the Pharisee," and "Queen Esther"—all bought from our Charles I. by the Spanish ambassador—and by an "Ecce Homo," "Entombment," "Adoration of the Shepherds," and "Annunciation"; Velazquez, by "The Sons of Jacob"—perhaps the best work in the collection; El Mudo, by the "Martyrdom of St. James"; El Greco, by the "Dream of Philip II. (Glory, Purgatory,

CHAPTER-ROOM (MONASTERY)

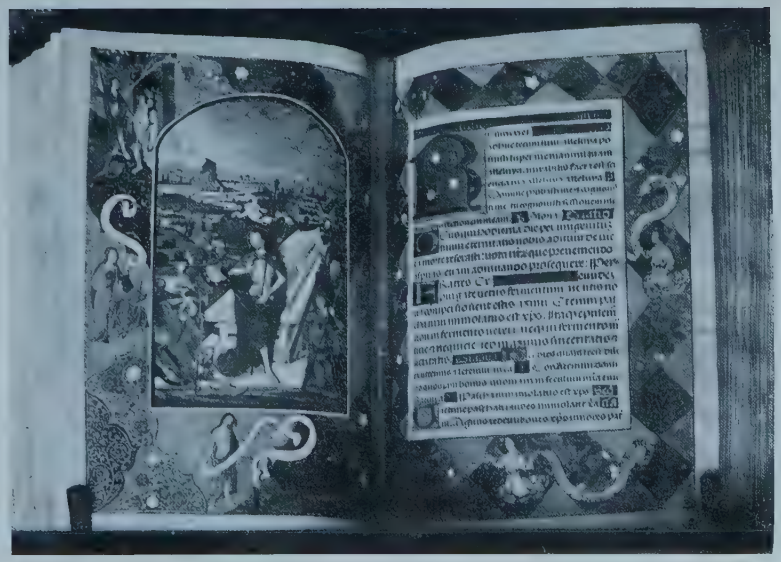
THE LIBRARY OF THE MONASTERY

and Hell)"; Ribera, by several canvases. There is a good "Martyrdom of St. Lawrence" by Titian in the old chapel, and a few good pictures, especially by El Mudo, in the upper cloisters, reached by a grand staircase. One of the halls is called the Aula de Moral, being reserved for conferences on points of morality.

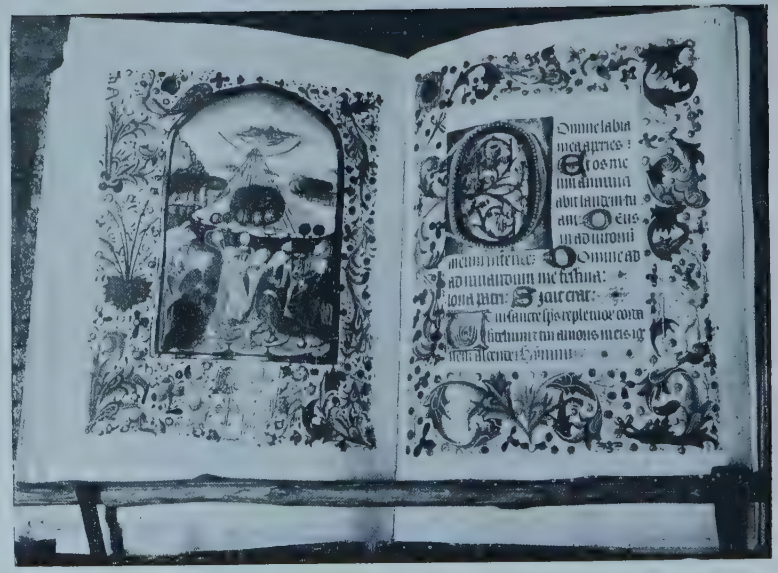
The library is decidedly of more interest than the convent. The books, oddly enough, are arranged with the edges instead of the backs outwards. The cases of ebony and cedar were designed by Herrera and harmonise well with the marble pavement and tables. There are several portraits of sovereigns here, and in cases are arranged some of the rarer books, such as the prayer-books of Charles V., Isabel the Catholic, Philip III., &c., a Virgil of the fifteenth century, and an eleventh-century Codex, with the four gospels written in letters of gold. This priceless work was begun by order of Conrad II., Emperor of the Romans. Eighteen pounds weight of gold is said to have been employed in the illumination.

The beginning of the collection was Philip's own library of the Sultan of Morocco. It has, of course, been increased by other collections from time to time. The Arabic MSS., though not as numerous as might be expected, are extremely valuable; Gayangos, that patient Spanish Orientalist, I am informed, never had the opportunity of inspecting them.

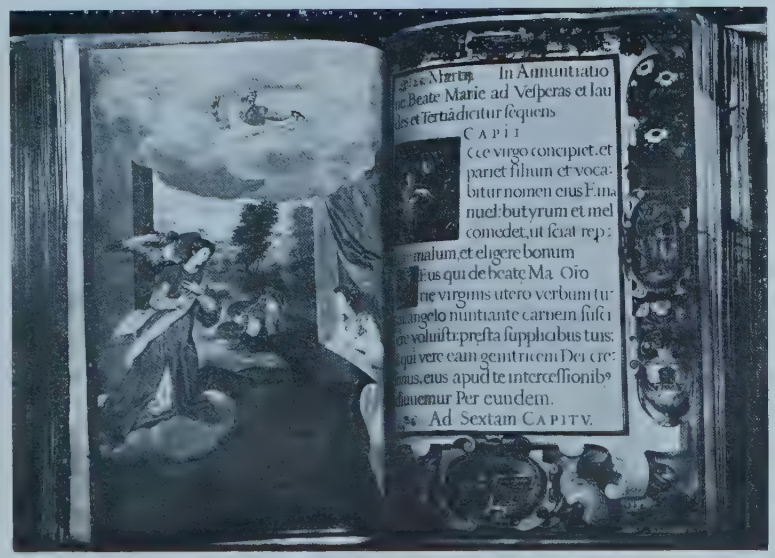
The palace occupies the northern side of the huge edifice. It forms the least meritorious part of Herrera's designs, and was not improved by the alterations effected by order of Charles IV. The halls are dull, dreary, and altogether in the style of the eighteenth century —a sufficient condemnation. Those were days when every monarch wanted a Versailles: we see the same effort at imitation at Caserta, at the Superga, at Wilhelmshöhe and Philippsruhe. There is, of course, a Hall of Battles, celebrating, with the exception of the pictures of the fight at St. Quentin, Lepanto, and Higueruela, victories over the Dutch and Flemings. National self-glorification may be carried too far, but in England we are too forgetful of our glorious past. We do not dream of adorning our palaces with pictures of Crecy, Poitiers, Agincourt, Blenheim, Trafalgar, and Waterloo. You may search England in vain for monuments to William the Conqueror, the founder of the monarchy; to Edward,



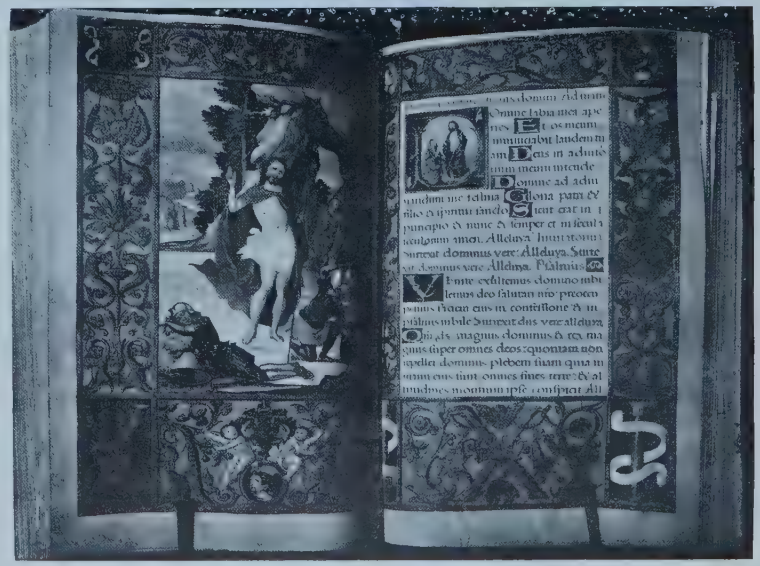
PRAYER-BOOK OF ISABELLA THE CATHOLIC. (LIBRARY OF THE MONASTERY)



LATIN PRAYER-BOOK OF FERDINAND THE CATHOLIC. (LIBRARY OF THE MONASTERY)



MASS-BOOK OF PHILIP II. (LIBRARY OF THE MONASTERY)



BREVIARY OF CHARLES V. (LIBRARY OF THE MONASTERY)

VIEW OF THE "CASA DEL PRINCIPE," OR LOWER LODGE

Philip. Within them all is austerity and simplicity—as befitted a king who was a monk at heart. The walls are whitewashed, the flooring of brick. The foot-stools remind us of the gout from which the sad king suffered—certainly not from over-indulgence in the good things of life. In this room he worked from four in the morning till midnight, his labours interrupted only by his fervent devotions. The adjoining chamber is the oratorio, of which I have already spoken, where he could assist at the celebration of mass. Here, at the end of two months' illness, patiently borne, he died, grasping the very crucifix with which his father had been consoled during his last moments. His death, at any rate, was happier and more dignified than that of his victorious rival Elizabeth, writhing out her life at Richmond in an ecstasy of remorse and chagrin.

Adjacent to the Escorial are several blocks of buildings, such as the Campaña, containing the domestic offices and the Casa del Principe, the Petit Trianon of the palace, surrounded by gardens. In these may be seen the cross marking the spot where the baker's boy was burnt at the stake in Philip's reign. A queer site for a palace dedicated to the "menus plaisirs"!

our great justiciar; to the Black Prince, to de Montfort, or to Langton, to whom we owe our constitutional liberties. One unacquainted with history might suppose we sprang into existence a bare century ago. In a generally conservative country like ours, this complete detachment from the past appears strangely contradictory.

This vast, empty palace contains little of interest except the two rooms inhabited by

"THE WASHERWOMEN," BY F. GOYA
(TAPESTRY IN THE PALACE)

"STORY OF TELEMACHUS: THE DANCE OF THE NYMPHS"
(GOBELIN TAPESTRY IN THE PALACE)

"CHILDREN PLAYING AT BULL-FIGHTING," BY F. BAYEU
(TAPESTRY IN THE ESCORIAL PALACE)

The Escorial has been the scene of some important historical events, notably of the arrest and imprisonment of the Infante Ferdinand, on the charge of high-treason against his father in 1807. He was afterwards Ferdinand VII. The prince was confined in the Prior's cell and managed to communicate with his friends by the aid of a fishing-line. Charles IV. had no option but to pardon his son, whose intrigues resulted indirectly in the spoliation of the palace which had been his prison by the French a year or two later.

Not without relief will the visitor leave these interminable halls and corridors, over which broods the presence of death, and seek the little Silla del Rey, or King's Chair, a mile and a half from the pile. It is a natural seat formed of granite rocks, where Philip used to watch the progress of the building operations. It is worth visiting as affording one of the pretty views to be obtained in the midst of a generally uninviting district.

"THE SEE-SAW," BY F. GOYA. (TAPESTRY IN THE PALACE)

OVIEDO AND ASTURIAS

FROM Madrid to Oviedo is a far cry, historically and geographically. The two cities are the opposite poles of Spanish history. Seven centuries separate them, and between them is unrolled the whole panorama of the making of Spain. Oviedo was the grain of mustard-seed from which sprang the stately tree of Spanish unity; Madrid represents the completion of the re-conquest, the consolidation of the Spains.

The wild mountainous province by the northern sea is, for all men of Iberian blood, holy ground. Its fastnesses sheltered the last remnant of the Gothic nation. At Covadonga, Spain, beaten to her knees, with broken sword and shield, struck back, fiercely, despairingly. Her adversary recoiled; she recovered her breath, and, rising to her feet, pressed him steadily southwards, backwards. In the glens of Asturias the nation was born again.

Even the spot on which Oviedo now stands had to be re-conquered from the Moslems, who, like an overmastering flood, had surged all round the mountains of Cantabria, leaving only the highest and innermost valleys unsubmerged. Pelayo, after his victory at Covadonga, established his headquarters at Cangas de Onis, and Silo transferred his court to Pravia, nearer the ocean. It was in the year 760 that the Abbot Fromistano dedicated a humble church to the martyr Vincent at the foot of the Sierra de Naranco. A few years later the foundations were laid close by of the basilicas of the Salvador and SS. Julian and Basilissa. Froila, the first of that name, erected a monastery adjacent to the abbot's church, and thus the nucleus of Oviedo was formed. Alfonso the Chaste, whose birthplace it was, regarded the spot with affection and made it his capital. He promoted the bishop to the Primacy of his dominions, and girt the town with walls. Though sovereign of only Asturias and Galicia, he essayed to revive the old splendour of the Gothic court. Precious marbles and woods were brought from afar for the embellishment of his little capital. The laws, customs, and ritual of the dynasty of Ataulf were restored. The chaste king's successors emulated the splendour of the far-distant Byzantine court, and rivalled it at all events in intriguing and methods of

OVIEDO—GENERAL VIEW. EAST

COVADONGA. THE BASILICA

punishment. Exoculation, or putting out the eyes, was as often practised as a means of getting rid of a political antagonist at Oviedo as at Constantinople. The four brothers of Alfonso "el Magno" were subjected to this fate, and as a righteous retribution the cruel but able king was dethroned by his own son. Years after, Alfonso begged permission to lead the Asturian hosts once more against the infidel. His son granted his request, and victory, as it had always done, attended the old king's banners. He had no sooner laid aside his arms than, crowned with laurels in place of a diadem, he died at Zamora in the year 910. Another victorious sovereign (Ramiro II.) transferred his capital from Oviedo to Leon, where the seat of government was finally established by Alfonso V. (999–1027). In 1153 Asturias was erected for a very brief space into a separate kingdom for Urraca, the natural daughter of Alfonso VII., but on her death it was reunited to the monarchy of Leon and Castile. All Spain was moving southwards; the march of events left the little wind-swept city in the north far behind. She has tales to tell only of the earliest childhood of the kingdom.

Ramiro I., the successor of the chaste king, built (or, as some say, rebuilt) outside the walls the church known to-day as Santa Maria de Naranco. It is therefore well over a thousand years old, and certainly one of the most interesting ancient monuments in the peninsula. The church stands on sloping ground, and rests on a crypt or substructure. A flight of steps leads to a porch on the north side, which is the only entrance. Massive buttresses prop the walls, which are surmounted by a sloping roof. A round archway in the west front admits to the crypt; above this, four round arches springing from four palm-like pillars with Corinthian capitals, form a portico, and over this the wall is pierced by a round-arched window of three lights. The interior consists of a single nave, and has changed but little since Ramiro's day. The chancel and the choir at opposite ends are raised by one and three steps respectively above the level of the floor. Both are shut off by three round arches, the middle one being the highest. The side walls are arcaded, the arches showing very indifferent workmanship. They rest on, rather than spring from, octagonal capitals, quaintly carved with figures of priests and lions.

COVADONGA. PAINTING OF DON PELAYO

The columns are each composed of four engaged shafts, like those of the western portico. The ribs of the waggon-vaulted ceiling spring from corbels, and beneath these are oblong reliefs

representing labourers bearing loads and mounted warriors engaged in combat. These reliefs terminate in round medallions, filled with conventional foliage and figures of birds and beasts. The church originally was probably open at both ends, that the people assembled on the hill might be able to assist at the offices. The crypt was also, it is asserted, used for divine worship.

COVADONGA. THE CAVE AND FALLS

Close by is the not less ancient and interesting sanctuary of San Miguel de Lino, raised by the architect Tioda by command of King Ramiro in the year 850. The name, originally "de Ligno," was derived from a fragment of the cross said to have been preserved here. Here we have a miniature cruciform church, with transepts, apsidal chapels, and lantern, which all seem too lofty for their breadth and length. The apsidal chapels originally formed a semicircle, but have been squared off. The roof is tiled and pitched. The walls, propped with buttresses like those of the Naranco church, are pierced with windows of three lights, with round arches, spirally-flanked columns, and capitals cut with a leaf pattern; the geometrical tracery, here and there, is suggestive of Moorish influence. The jambs of the round-arched western porch are rudely carved with curious compositions. One of these is most grotesque. A man is shown balancing himself with his hands on the top of a pole, with his legs above him in the air—exactly like the monkey on a stick beloved by children; with head downwards he grins into the jaws of a lion which stands on its hind legs, agape with surprise or indignation. Behind this gymnast, another man appears to be exercising himself with dumb-bells. This extraordinary group is affirmed by some authorities to represent the martyrdom of a saint—after some method unknown to later experts in torture. The floral designs around it are delicately executed.

CHURCH OF SAN MIGUEL DE LINO

Here the chancel is below the level of the nave, and is reached by steps in little chapels at the angles of the transepts. The lantern has a domed roof, one of the earliest works of

the kind, but now unfortunately concealed from view. The columns and arches are of the Byzantine style, the capitals being sculptured with strap-work and rosettes. The nave is waggon-vaulted and lower than the transepts. The varying levels in these early churches are a curious and noticeable feature.

Oviedo itself, no longer girt with walls, is a quiet, clean city, incessantly swept by gusts of wind and rain. At first sight it has little to recall the remote past; but when

OVIEDO—GENERAL VIEW

we look around we find that time has been kind to those early sanctuaries that were the cause of the town's existence and merited for it the title of "the holy."

Your steps will turn at once to the Cámara Santa, attached to the cathedral, which contains the Palladium of Spain. In the seventh century (so runs the legend), when the hosts of Khosru threatened the Holy Land, an ark or coffer, wrought by the immediate disciples of the Apostles, and full of relics of ineffable sanctity, was transported by pious hands to Egypt. Thence it found its way to Toledo, and on the approach of the Saracens was deposited by Pelayo in the cave of Monsagro, 10 miles from Oviedo. When Alfonso the Chaste re-erected the basilica of the Salvador, founded by Favila in 802, the venerated reliquary was enshrined in a chapel dedicated to St. Michael and built expressly to receive it. This, the Cámara Santa, is now approached by a modern flight

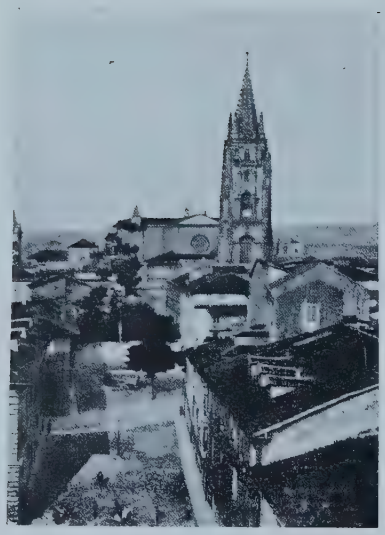
of steps, from the south side of the cathedral. The ante-cámara, which is first reached, was restored or rebuilt in the reign of Alfonso VI. (1072–1109), and represents the highest development Romanesque art had at that time attained to in Spain. The roof is groined, and supported on each side by three columns half-sunk in the wall. Each column consists of two pilasters, rising from high pedestal bases, and moulded for nearly half their height into the figures of Apostles. This early statuary, though rude, is expressive, and the draperies are graceful and natural. Crouched at the Apostles' feet, upon the summit of the pedestals, are carved animals of fantastic form. At the corners of the pedestals are slender pillars with interesting capitals. Above the Apostles' heads the pilasters are joined by capitals beautifully enriched with foliage and compositions representing scenes from the life of Christ and combats between men and lions. The reliefs of the heads of the Saviour, the Virgin, and St. John, over the door, are specimens of early Romanesque work, disfigured by whitewash. The chapel is paved with specimens of tessellated work, after the manner of certain Norman-Romanesque churches in Sicily.

DOOR IN THE CHAPEL OF EL REY CASTO, OVIEDO CATHEDRAL

At the far end of the ante-cámara is the sanctuary actually constructed by the chaste king. It is a single low vault, measuring 19 by 17 feet, once painted, apparently, and lit by a single window. Enclosed within a railing is the sacrosanct "Arca," an oaken chest thinly plated with silver, $7\frac{1}{2}$ feet long by $3\frac{3}{4}$ broad. A Latin inscription on the lid goes to prove that this was the work not of Alfonso the Chaste, but of the sixth monarch of the name — a conclusion borne out by the Arabic letters, running round the chest, which cannot be earlier than the eleventh century. The reliefs which embellish the ark represent the Twelve Apostles with Christ, attended by angels, between them, and the four Evangelists at the corners. Other sides are adorned with reliefs of episodes in the life of Christ, the Apostles, and the revolt of Satan.

WEST PORCH OF THE CATHEDRAL

What this chest contains is a matter for speculation. It is reckoned rash and impious to attempt to solve the mystery; and it is related that when a bishop, after much

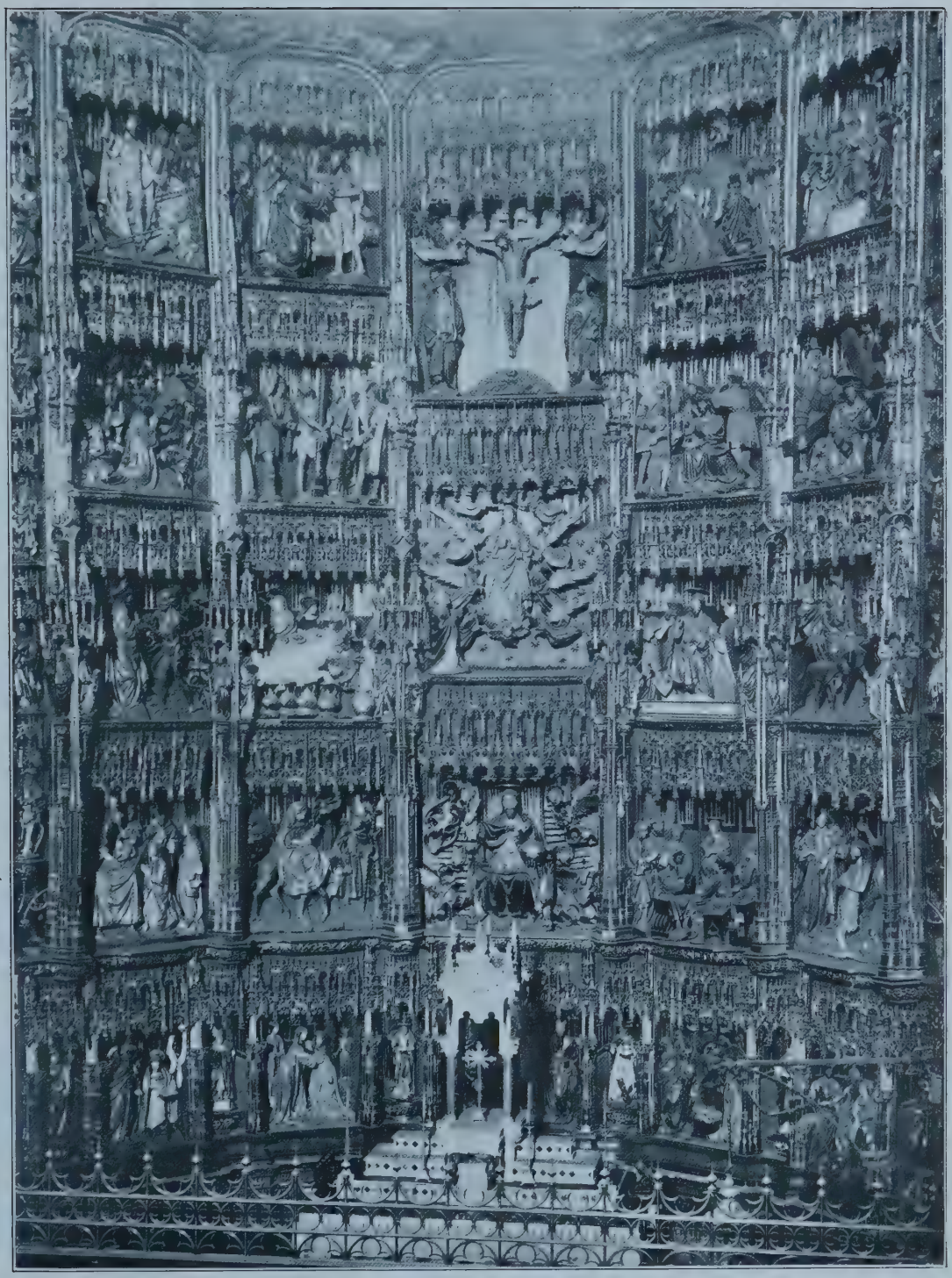


OVIEDO CATHEDRAL

prayer and fasting, placed the key in the lock, he was seized with such fear that his hair rose erect, bearing his mitre with it! On and around this ark are placed numerous relics of extraordinary sanctity and virtue, contained in reliquaries, which are beautiful specimens of the silversmith's craft. The alleged winding-sheet of Christ is enshrined in a superb casket of gold and blue enamel. The Cruz de la Victoria, an oaken cross carried by Pelayo as his standard at Covadonga, was encrusted with gold and enamels at Gauzon near Oviedo, in the year 908, as the inscription upon it records. Another cross dates from the reign of Alfonso the Chaste, for whom it was made, according to the legend, by two angels disguised as goldsmiths. In shape it is a Maltese cross; it is set with gems *en cabochon*, among them a precious ruby, and encrusted with gilt filigree work. It is inscribed with the date of its manufacture (808 A.D.) and an anathema on whomsoever should steal it; but with no mention of its angelic origin.

The cathedral built by Alfonso the Chaste having been demolished, the present edifice was reared, probably by Bishop Guttierrez, in 1390. It was not completed for another hundred and forty years. The west front looks sombre and cavernous, with its three deeply recessed portals, over the southernmost of which is raised the noble steeple, perhaps the most beautiful work of the kind in Europe. It soars up to a height of 224 feet, and is divided into five stages. The massive piers on which the struc-

INTERIOR OF THE CATHEDRAL



THE HIGH ALTAR, OVIEDO CATHEDRAL

CLOISTERS OF THE CATHEDRAL

ture rests are carried upwards at the corners in the form of buttresses, and are fluted, moulded, and enriched with canopies, crockets, and ornamentation of all kinds. The windows are of three lights with good traceries. The third stage is marked by a beautiful parapet; the fourth, or belfry, is in the Renaissance style and is flanked by tapering finials. On the topmost stage rises the spire, thickly studded with crockets, and flanked by pinnacles which seem to be reproductions of it in miniature. Repeated restorations, notably in 1521 and 1728, have fortunately left the fairy-like symmetry of this beautiful church-tower unimpaired.

The interior of the cathedral is harmonious and pleasing. The nave is about twice as high as the aisles, with which it communicates through pointed arches. The piers are fluted, and encircled with simple fillets of foliage. Over the aisles runs a gallery or triforium with a graceful balustrade and pointed openings, which are divided into two by mullions terminating in tracery. Similar mullions divide the tall clerestory windows into six lights. On the south side they are filled with good stained-glass; on the north side they are blocked up. The spacious transepts are lit by wheel-windows. There is no lantern over the crossing.

The apsidal chancel is lit by five stained-glass windows. The reredos, dating from 1440, but since restored, is elaborate and, on the whole, indifferent. More interesting are the tombs of the bishops near the high altar, and the fine kneeling effigy of Bishop Vilar, who is buried at Segovia. Bishop Guttierrez is buried in one of the Renaissance chapels behind the altar. In the transept there is a rudely sculptured figure of Christ, believed to date from the twelfth century. The shells carved on the capital of the adjacent pillar refer to the pilgrims who frequented this shrine.

The choir, as usual, is in the middle of the nave. The stalls are carved with caprices and scenes, "ill according," remarks a native writer, "with the sanctity of the place." But

the backs of the lower seats are appropriately carved with Biblical characters, admirably done, like the canopies above them. Not much can be said for the *trascoro*, or west screen, of the choir, or for the organs. Nor are the chapels of interest, except that of the chaste king, communicating with the north transept. Founded by Alfonso himself, this sanctuary was entirely rebuilt in the baroque style in the eighteenth century. Several tombs here are believed to contain the ashes of the kings of Pelayo's line; but none can be identified, except the sarcophagus of one Ithacus, a personage about whom history has nothing whatever to tell us.

There are other interesting tombs, none earlier than the year 1300, in the beautiful cloisters, begun in the fourteenth

CHURCH OF SANTA CRISTINA. POLA DE LENA (OVIEDO)

TOWER OF THE CATHEDRAL

and finished in the fifteenth century. The pointed arches are divided by four or five slender shafts, branching out into elegant tracery. The capitals and corbels are curiously and richly carved with such subjects as King Favila hunting the boar, the duel of Froila, and what O'Shea calls "a sort of comical pictorial review of the times." Of the statues, that of Alfonso XI. alone is well preserved. In the fine old thirteenth-century chapter-house are treasured many manuscripts

and codices of great rarity. The beautiful illuminated Libro Gótico, dating from the twelfth century, throws much light on the costumes and customs of the Leonese court.

The three churches I have described would be no small matter for boasting for so little a town; but we have not yet exhausted the interest of Oviedo. The church of St. Vincent, around which the city grew, has, it is true, been modernised; but in the suburbs, in the church of Santa Maria la Vega, you may see the twelfth-century sarcophagus, carved in Romanēsque style, of Gontroda, mistress of Alfonso VII. and mother of Queen Urraca of Asturias. Close to her is buried, beneath a fine Gothic tomb, Doña Sancha Alvarez, mistress of Don Rodrigo Alvarez de Asturias, who sought

INTERIOR OF THE CHURCH OF SANTA CRISTINA.
POLA DE LENA (OVIEDO)

an asylum in the adjoining convent in the thirteenth century. The Gothic church of San Francisco, now attached to a hospital, was founded by Fray Pedro, a disciple of the great Francis of Assisi himself. In the chancel is the tomb of Gonzalo Bernaldo de Quiros, the friend of Henry of Trastamara, who died, wearing the religious habit, in 1375. Within a sepulchre upheld by lions, which bear escutcheons crossed with the bar-sinister, are the ashes of another Gonzalo Bernaldo, one of the most distinguished scions of the house. He is clad in armour, and at his feet is crouched a dog—symbolising his loyalty to his house. It was this family of Quirós which claimed, in a not very reverent distich, to rank next to the Deity ("Despues de Dios, la Casa de Quirós"). Close by is the vault of the family of Valdecarzana. A modern inscription informs us that during the interment of one of that family a live cow must be present in the church—why or wherefore not being stated.

The palaces of these proud families, as of their royal lords, have been levelled with the

dust at Oviedo, and the ancient town can boast only the title of "holy" conferred upon it in the lines—

"Dives Toletana, sancta Ovetensis,
Pulchra Leonina, fortis Salamantina."

The capital of Asturias is a long way off every one's track, hemmed in between the mountains and the sea. Its history illustrates the development of the Goth into the Spaniard—just as a sixth-century charter preserved in its town-hall illustrates the transition of Latin into Castilian.

GIJON. PEASANT'S COTTAGE IN SOMIO

LEON

LEON, a forlōrn, sad city within sight of the mountain snows, marks the second stage in the evolution of the Spanish monarchy. At Oviedo the nation rallied; here we find it stepping forth from behind the mountain barrier, abandoning its attitude of passive defence, and embarked once for all in the work of the expulsion of the Ishmaelite invaders from Iberian soil. It must have needed no small measure of self-confidence for the Christian kings to quit their snug retreat between the sierra and the sea, and thus to establish themselves on the southern, on the enemies' side of the great chain. Leon was from the first a soldier's city. It sprang into existence in the year 70 A.D. as the headquarters of the seventh legion, whence its name, "Urbs Legionis." Moorish it remained for only twenty-five years. It was wrested from the Saracens by the Asturians in the year 742, and henceforward, with a very brief interval during the time of Al Mansûr, it knew none but a Christian yoke. It was under Ramiro II. (927–950) that the town became the capital of the kingdom, to which its own name began to be given. In consequence perhaps of this pre-eminence it was besieged in the next reign by Fernán Gonzalez, Count of Castile, and his Navarrese allies. In the year 1020 it was endowed by Alfonso V. with a charter, and was probably the first town in Europe to receive a municipal constitution. This and other claims to distinction are commemorated by an inscription in the Renaissance Ayuntamiento, which runs thus:—

GENERAL VIEW OF LEON

"Tuvo veinte y cuatro reyes
Antes que Castilla leyes,
Hizo el fuero sin querellas,
Liberto las cien doncellas
De las infernales greyes."

From the time of Alfonso V. the history of the town becomes

merged in that of the ever-expanding kingdom. For over two centuries more it retained its nominal rank as the seat of government, but was deposed at last by Burgos, Toledo, and Valladolid. The echoes of warfare far to the southward hardly reached its walls; having borne the brunt and stress of battle in the first onset, the town fell asleep. Everything that happened to Leon happened a very long time ago; and it might all have seemed a dream if the genius of the builder has not bequeathed to our own day great memorials of those bygone times.

THE ANCIENT WALLS

Even the walls the legionaries built, in great part remain. The Puerta del Obispo, behind the cathedral, and the low arch in the Plazuela del Conde de Luna, are two of the old entrances to the *castrum* existing to this day. And in the Provincial Museum are preserved an altar dedicated to the genius of the legion, and another consecrated to Diana by the legate, Tullius Maximus, as a long inscription records. The Roman baths were converted into a palace by the kings of Asturias. The building was utterly destroyed by Al Mansûr, and a church was afterwards erected on the site by Ordoño II. (914–924). This in turn gave place to the existing cathedral.

CALLE DE SANTA ANA

FAÇADE OF SAN ISIDORO

The royal residence in the eleventh century seems to have been situated near to the monastery of San Salvador, built by Ramiro II. Another palace occupied part of the square in front of the church of San Isidoro. Here in the year 1029 was lodged the young count Garcia of Castile, who had come to espouse the sister of King Bermudo III. His movements were watched by the three sons of the Count of Vela, a nobleman whom his father had put to death. Their manner towards the young count was friendly enough at first; but, as he entered the church opposite the palace, in the grey morning light they fell upon him and slew him. The assassins were burned at the stake, but their deeds intensified the bitter rivalry of Castile and Leon.

The edifice polluted by this murder was the work of Alfonso V., and gave place in 1063 to the existing fabric, which was raised by Fernando I. to cover the venerated remains of the doctor, St. Isidore. To that saint Alfonso VII. attributed his victory at Baeza, and in consequence greatly enlarged and substantially altered the church. It is in the Romanesque style, the chapel of St. Catalina probably representing the work of Fernando I. Here repose the ashes of many kings of Leon, but the tomb of one only can be identified—that of Alfonso V. Before the

PANTHEON OF THE KINGS IN THE COLLEGIATE CHURCH OF SAN ISIDORO

IVORY CROSS OF KING FERNANDO I. AND SANCHA, HIS WIFE.
(COLLEGIATE CHURCH OF SAN ISIDORO)

chapel was wantonly despoiled by the French in 1808, the sarcophagi of the brave princess Urraca of Zamora and of the Moorish and French wives of the seventh Alfonso could also have been recognised. Now the most impressive features of this gloomy mausoleum are the crude twelfth-century frescoes on the arches, painted (as Street points out) without the least regard to the groining and as if the vault were a flat surface. The Vision of the Apocalypse is a terrible and vigorous conception: the Supreme Judge is represented with two swords issuing from His mouth; another design shows a hand, inscribed *Dextra Dei*. These deeply interesting compositions admirably express the religion of fear.

Leaving this place devoted to wrath and tears, we enter the church itself, or that part of the edifice rebuilt by the architect Petrus de Deo by order of Alfonso VII. The plan is modelled on that of St. Sernin at Toulouse. On each side of the chancel is an apse-like chapel opening into the transept. The nave is waggon-vaulted, and there is no lantern over the crossing. The choir, a sixteenth-century work, is behind the altar, in the squared-off eastern end of the nave. The dentated and horseshoe arches reveal that Moorish influences had penetrated even at this early period into Spanish ecclesiastical architecture. The capitals of the columns are all richly carved with foliage and the figures of men and birds. Beneath the altar lies the body of the titular saint, contained in an ancient silver urn supported by four lions. Other objects of special veneration are the hand of St. Martin, holding a pen, and encased in a rich reliquary, and the banner embroidered by command of Alfonso VII. with the figure of St. Isidore as he appeared at Bueza and last displayed at the battle of Antequera in the fifteenth century. The church, like all the others in Spain, was plundered by the French, and was, in 1811, struck by lightning; and, as if that were not enough, was whitewashed throughout.

The exterior is, therefore, the more pleasing. The tympanum and spandrels of the arched doorway in the middle of the south aisle are filled with sculptured compositions, representing the Offering of Isaac, the Agnus Dei, various saints, and the signs of the zodiac. "The whole

GOTHIC CRUCIFIX IN GOLD. CHURCH OF SAN ISIDORO

detail of this sculpture," says Street, "is very unlike that of most of the early work I have seen in Spain; the figures are round and flabby, and very free from any of the usual conventionality. All this made me feel . . . that the execution was . . . soon after the first consecration of the church."

Above this entrance was built in Renaissance times a heavy cornice, supporting the royal arms, and, over all, an equestrian statue of the patron saint. The Puerta del Perdon, the Romanesque portal of the south transept, has been walled up. Two curious animals' heads look down from the lintel on the beholder; above them, the tympanum is adorned with a relief of the Descent from the Cross. The statues on each side of the doorway are said to represent St. Peter and St. Paul. They are enclosed within a semicircular label sweeping round from buttress to buttress. The southern façade is that which can be best studied. The eastern end is now strictly Gothic, much of it having been added to the Romanesque framework in the sixteenth century. The entrance in the west front leads into the mausoleum or pantheon. Detached from the church is a square steeple or tower built between two bastions in the adjacent city wall. The north side is covered by the modernised cloisters, which include, however, the Cuarto de Doña Sancha, a part of the eleventh-century palace. The frescoes are as interesting as those in the mausoleum itself, and represent the foundation of the church. The staircase leading to the council chamber of the Provincial Deputation (the body which in Spain corresponds to our County Council) is a daring but wholly admirable example of Renaissance work. The library contains the beautiful Bible transcribed in the year 960 by the priest Sancho, whose illuminations and vignettes (says a native writer) and their sinister figures with black faces, curious dresses, and gloomy fancies, reveal the artistic tendencies of that age of tumult!

This grand old church should be visited before the cathedral. The one stands for the infant monarchy, with its Byzantine traditions handed down from the Visigothic kings; the other, for the strong ever-growing realm of Leon and Castile, in close touch and sympathy with the great Catholic powers of the west. But, as Street insists, the cathedral—*pulchra*

CATHEDRAL. STAINED-GLASS WINDOW OF THE THIRTEENTH CENTURY

CATHEDRAL. STAINED-GLASS WINDOW OF THE FOURTEENTH CENTURY

LEON CATHEDRAL—VIEW FROM THE NORTH

Leonina—is an exotic, a French church raised on Spanish soil, and symbolises thus the reunion of the long-isolated kingdom with the rest of Christendom. Built, no doubt, by a French architect on the site of Ordoño's basilica in the reign of St. Ferdinand, it was not completed till the year 1303. Its beauty consists chiefly of its lightness. Its supports are so slender, its thin, almost transparent walls so freely pierced with windows at every stage, its details everywhere so delicate, that it might be fancifully described as frozen music. A mere lantern, Street calls the church; and indeed, despite its deep and strong foundations, the tall fabric seems to quiver in every gale.

The chevet projects beyond the town wall, which forms the eastern boundary of the adjacent cloister. The projection of the transept is but slight, but the space between the choir and chancel unusually wide. The west front is flanked by two heavy steeples, standing at the side of, and not terminating, the aisles. The southern or belfry steeple is higher, more ornate, and in worse taste than its fellow; and the space left between the side walls of both and the clerestory over the main entrance has a bad effect. The front, notwithstanding, is most beautiful. It is pierced by a great wheel-window, above which is an attic with pinnacles and pedestals for statuary. The three magnificently sculptured doorways extend from steeple to steeple. The pointed triple arches enclose superb reliefs exhibiting Romanesque influence. The tympanum of the middle door is adorned with a spirited and elaborate composition representing the Last Judgment. Devils are seen stoking their furnaces, and dipping the damned into seething cauldrons. On the side of the blessed a young man extracts cheering music from a primitive harmonium. A crowned personage, striding with much assurance into Paradise, is met and warned off by a celestial janitor. The naïve and fantastically horrible are curiously blended in this skilful work. The three orders of the arches are crowded with sculpture, and statues are set in all the jambs and against all the clustered shafts. The figures, forty in number, are rather more than life-size, and represent saints and royal persons. The almost unrecognisable figure of Justice over

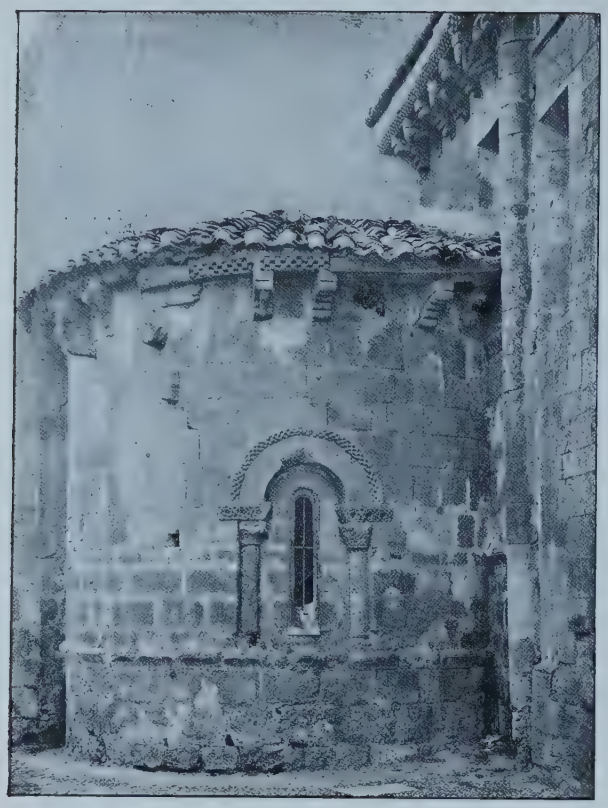
the north porch reminds us that here cases in appeal were tried in the thirteenth century. Over these entrances, below the wheel-window, is a row of windows within pointed arches corresponding to the triforium within. The outer lights of the triforium and clerestory had at an early period to be built up in great part, to preserve the edifice from collapse, despite the double flying buttresses that sustain it.

The doorways of the south transept have been entirely rebuilt, but the original sculpture has been preserved and reset up. Some old Byzantine capitals may be distinguished among the Gothic work. The reliefs are not inferior to those of the west front, and represent Christ and the Four Evangelists, the Twelve Apostles, and the Death of the Virgin. On the central shaft is a colossal statue of St. Froilan, an early bishop of Leon. Above is a row of windows of four lights, and a very large rose-window.

CATHEDRAL—PORCH OF THE TRANSEPT (RESTORED)

SAN MIGUEL DE ESCALADA

It is the general plan and effect, the *ensemble*, in short, of the cathedral that calls for admiration rather than any special features. The innumerable windows are filled with good stained-glass, the finest being that of fifteenth-century workmanship in the chancel, the north transept, and Santiago chapel. The triple row of windows reaches high up to the vaultings, those of the clerestory being of four lights, those of the



OUR LADY DEL MERCADO

copied from an earlier monument. The recumbent effigy of the king is natural and dignified. The sepulchral arch encloses reliefs painted in brilliant colours on a gilt ground, which appears to be earlier than the rest of the tomb. The ambulatory walls on each side are adorned with two very ancient frescoes of the Ecce Homo and the Entombment, but the vigorous treatment has been spoiled by injudicious retouching and alteration.

Another interesting tomb is Bishop Rodrigo's (1232) in the Nativity chapel. The prelate is shown in a relief, distributing alms; while above is seen his funeral procession, with the mourners tearing their hair in wild despair. The tomb of Bishop Martin (1254–

chapels, of two. The chancel and choir, so pre-eminently interesting in most cathedrals, are of secondary importance here. The reredos of the high altar is in the Churrigueresque style and represents the Assumption. Of more interest are the plateresque reliquaries enshrining the remains of St. Froilan. The choir stalls date from the fifteenth century and are well carved. The best work is seen in the panels behind the stalls, the subjects being the Generation of Christ, the Visitation, the Revolt of Satan, and the Descent into Hell.

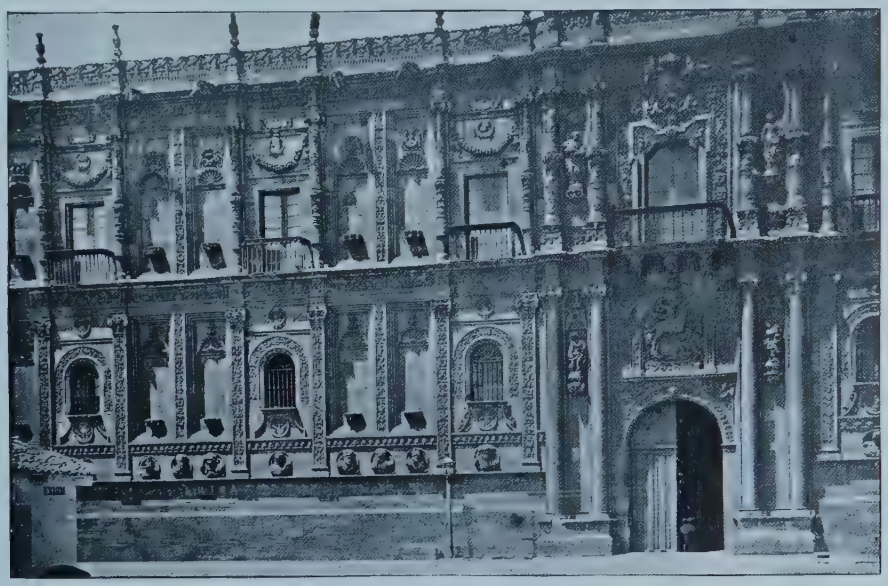
Behind the altar is the noble fifteenth-century tomb of Ordoño II. Many of the figures and inscriptions appear to have been

MOUNTAINEERS OF THE PROVINCE

1287) in the south transept is adorned with the favourite scene from the life of his patron —the division of the cloak.

In a chapel opening off the ambulatory, opposite Ordoño's tomb, is buried the famous Infanta Sancha, who flourished in the eleventh century. The relief on the front of the tomb, showing a youth dragged along by a fiery horse, probably refers to the punishment in this world or the next of the nephew by whom this pious lady was murdered. Another effigy in the same chapel is that of a venerable man, unknown, with flowing beard and ample robes.

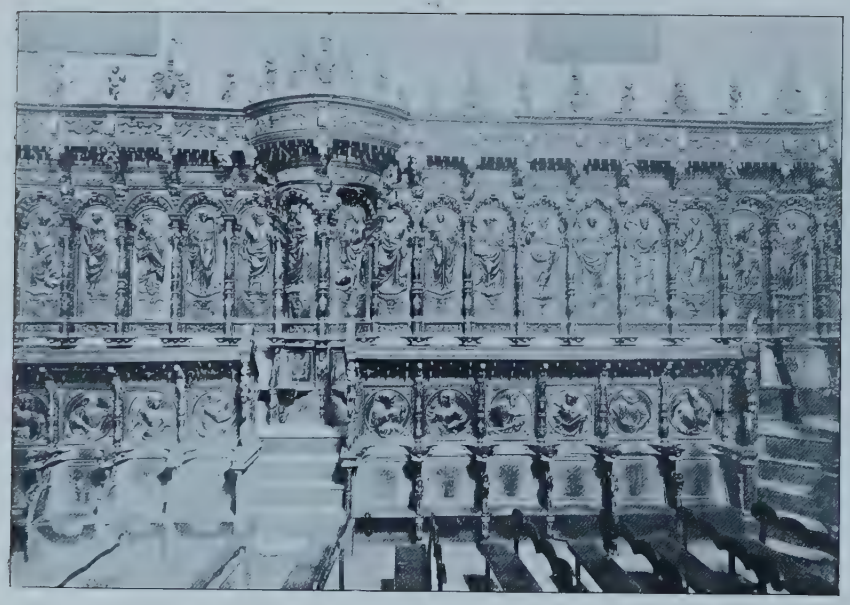
The chapel of Our Lady of the Dice ("Nuestra Señora del Dado") is so named from the image of the Virgin, which is said to have bled upon being struck with the die thrown at



DETAIL OF THE FAÇADE OF SAN MARCOS

it from an angry and disappointed gambler. From this story we may infer that people did not think it improper to play games of hazard in this cathedral, any more than they did in our own old St. Paul's. Architecturally the finest chapel attached to the cathedral is that of Santiago built in Ferdinand and Isabella's time, on the site of a twelfth-century oratory. The style is florid Gothic, with details capricious and graceful in the extreme. The pillars are borne on the shoulders of such worthies as Samson and the Queen of Sheba, Laocoon, &c. A stout monk is seen holding a book on which is the derisive label, "Legere et non intelligere." A magical effect is produced by the reflected colours—blue, gold, purple, and emerald—of the gorgeous windows, with their designs of apostles, confessors, and virgins. They are the most beautiful windows in Spain.

A spacious cloister adjoins the church on the north side. Built in the early fourteenth



STALLS IN SAN MARCOS

century, it has been overladen with Renaissance ornament. The bays are painted with scenes from the lives of Christ and His mother, the crucifixion being omitted. Street, who saw these frescoes when the colours were yet pure and bold, thought them the work of some Florentine artist of the middle fifteenth century. The archives preserved in the cloister contain a fine collection of codices and MSS. throwing light on the history of Spain and of the Catholic Church generally.

Looking on the grass-grown squares and thoroughfares of this forsaken little capital are many old churches and mansions with foundations dating far back into the twilight of history. But all of them bear the impress of the great period of restoration and reconstruction, of the Renaissance. The finest monument dating wholly from that time is the imposing church and convent of San Marcos, planned and in great part built by Juan de Badajoz about the year 1550. The façade extending along the river-bank is divided into two storeys, with windows disposed between niches and columns. The entablature beneath the upper row displays, in true Renaissance style, the heads of the worthies of the pagan world, assorted with such persons as the Cid, Charlemagne, Charles V., and Isabella the Catholic. The choir stalls of the church, the work for the most part of one Doncel (1542), similarly exhibit the busts of scriptural characters, mingled with centaurs, griffins, satyrs, and other creatures of mythology. The work of Juan de Badajoz is seen at its best in the vast sacristy, richly ornamented and gilded. The cloisters, begun in the Armada year, are worthy of examination on their own account, and as enclosing the cell wherein the illustrious Quevedo was imprisoned by order of the favourite, Olivares, from 1639 to 1643.

SANTIAGO DE COMPOSTELA

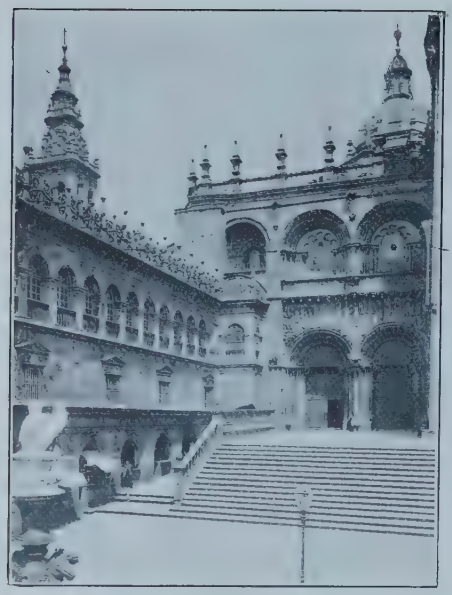
GALICIA, that alpine land of deep green valleys and rocky shores fretted into deep inlets by the stormy ocean, was among the first portions of Spain wrested by the Asturian kings from the Saracens. Less than thirty years after the traditional defeat and downfall of Don Roderic, the province, in great part at least, had been cleared of the invader. But it was not till the next century that the eyes of Christendom were turned towards this obscure corner of the peninsula. In the year 812 a hermit, we are told, noticed a bright light proceeding from a spot at the foot of the mountain Libredon. He made known this portent to the Bishop of Iria, who was guided to the spot by a bright star, and there found in a cave the remains of the Apostle James (Santiago), and two of his disciples. The shrine erected by the piety of the Asturian kings was destroyed by Al Mansûr in 999, to rise again in infinitely greater splendour on the final expulsion of the infidels from north-west Spain. Santiago became almost the most celebrated place of pilgrimage in Europe. The Milky Way was nicknamed the Camino de Santiago in allusion to the number of pilgrims. During the episcopate of the powerful Diego Gelmirez, the town became an archbishopric, and was for a time the metropolitan See of Leon and Castile. The building of the new cathedral, which had been begun in 1078, progressed rapidly under this great primate, but the consecration did not take place till 1211—eighty-two years after his death. Street says the church is, in plan and design, a very curiously exact repetition of the famous St. Sernin at Toulouse, which served as a model directly or indirectly for so many Spanish churches. Santiago is, however, built of granite, and the original plan has been somewhat obscured by additions and the incorporation of a once distinct church in the angle formed by the north transept and the chevet. The west, north, and east fronts have been overlaid with eighteenth-century work so as to deprive them of all their interest, but the façade of the south transept still reveals the beautiful work of the early twelfth century. The entrance, known as the Puerta de las Platerias, is adorned with beautifully executed Romanesque statuary, some of which is older

SANTIAGO DE COMPOSTELA

SANTIAGO DE COMPOSTELA

THE CATHEDRAL

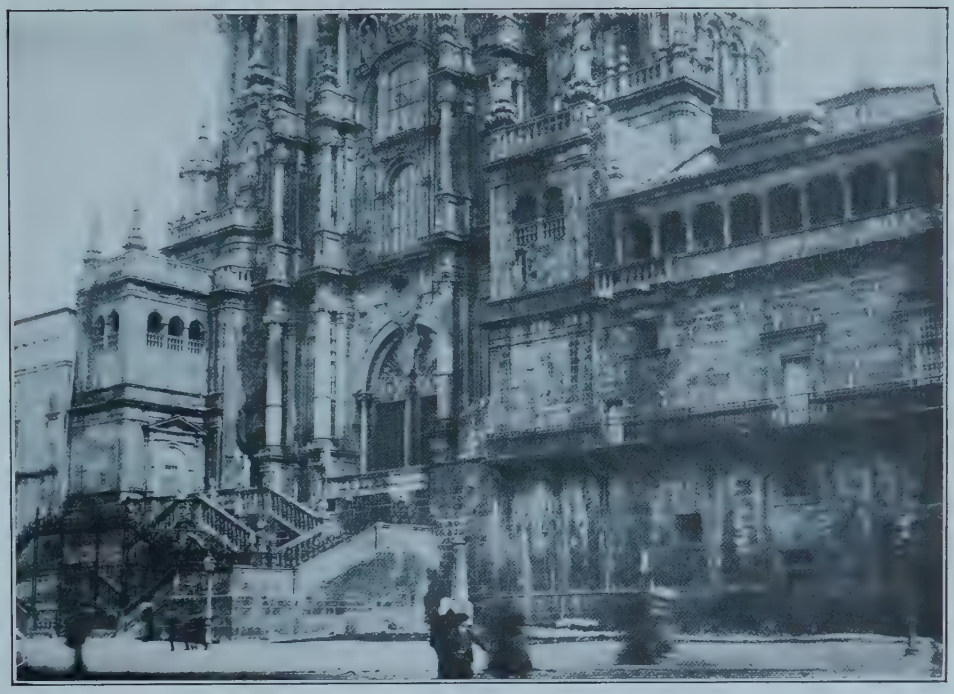
FAÇADE OF THE CATHEDRAL, CALLED "AZABACHERIA"



PORCH OF THE "PLATERIAS"

than the façade itself. Above are windows with very curious cinque-foiled cusping, imitated (to quote Street once more) from churches of the Auvergnat type. The crowning glory of this great sanctuary is displayed on passing through the Obradoiro, or west portal, when there rises before us that wonderful Portico de la Gloria, universally acclaimed as one of the greatest glories of Christian art. It was completed by the architect, Master Mateo, in 1188, after twenty years' labour. The time may well seem almost too short for so wonderful a work. The central doorway is divided by a shaft, on and against which is the seated figure of the Apostle, holding a scroll and staff. Above, the tympanum of the arch is occupied by the seated figure of Christ, attended by angels and apostles. The archivolt is filled with high reliefs of twenty-four elders of the Apocalypse. The jambs of this and each of the side-portals support statues of the apostles and prophets. The side doors are adorned with reliefs of Hell and Purgatory, and the whole grand composition is designed to illustrate the Last Judgment. The capitals of the shafts are carved with Biblical subjects, and their bases with heads, human and animal. The lower portion of the central shaft is beautifully chiselled with a representation of the Tree of Jesse, the

SANTIAGO DE COMPOSTELA



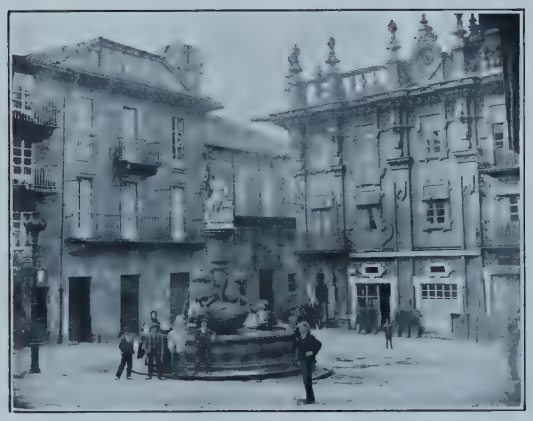
WEST FRONT OF THE CATHEDRAL

SOUTH FRONT OF THE CATHEDRAL

ancestors of Christ being charmingly represented among the branches. A kneeling figure at the back of this shaft is said to be that of the architect himself.

PORTICO OF THE CATHEDRAL

Through this portal, never perhaps closed by doors, we enter this noble and impressive sanctuary of the Christian faith. There is no clerestory, but a fine triforium runs all round the church. Through this the light penetrates with difficulty, a circumstance which makes the interior appear vaster than it is. It would appear still larger if the intervals

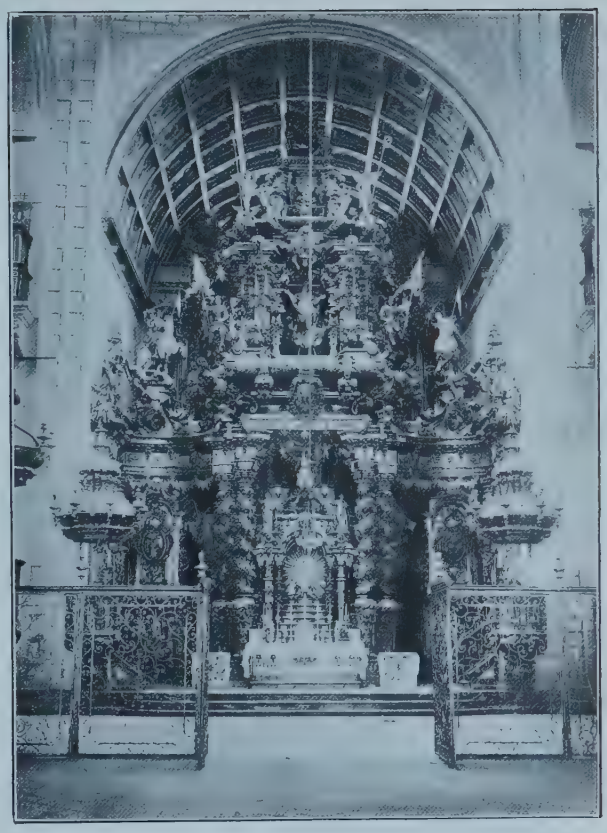


PLAZA DE LAS PLATERIAS

THE SEMINARY

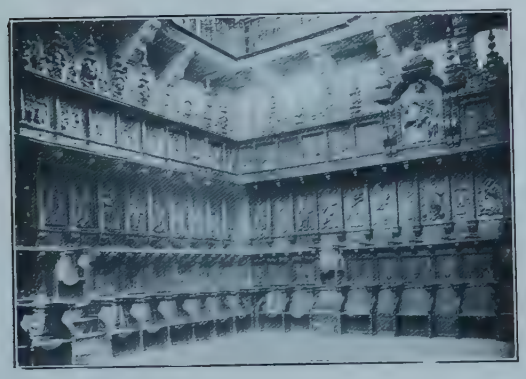
between the piers of the nave were wider. The transepts are almost as long as the nave and afford the finest view of the church. The high altar stands above the grave of the Apostle, contained in a silver shrine in the crypt. The reredos, altar, and most of the furniture of the chancel are gorgeous, but in the bad style of the seventeenth and eighteenth centuries,

and the chapels in the chevet behind were all restored and altered at the same periods. Some sixteenth-century tombs have been preserved notwithstanding. This part of the church may be reached through the Puerta Santa, opened by the archbishop only in the years of jubilee. The Capilla de la Corticila, as the once-detached chapel before mentioned is called, is an interesting Romanesque structure with a good west porch, connected with the north transept by a modern corridor and doorway. The chapels are not specially interesting, with the exception of the Capilla de las Reliquias, where may be seen the tombs of Ferdinand II., Alfonso IX., Alfonso VII., of Berenguela, Queen of Galicia, and of Juana de Castro, wife of Peter the Cruel. There are some magnificent examples of the goldsmith's craft in the treasury, but in good pictures the cathedral is singularly lacking; in fact, impressive as is its general effect, the church is disappointing. At a shrine so ancient and so renowned, we certainly expect to find more monuments of antiquity, more offerings of genius to religion, more trophies and mementos of the knightly days of old.



HIGH ALTAR (CHURCH OF SAN MARTIN)

Under the Obradoiro at the west end is the Iglesia baja, a twelfth-century chapel, with a nave, transept, and apse. On the south side of the cathedral are the beautiful plateresque cloisters begun by order of Bishop Fonseca in 1533.



CHOIR IN THE CHURCH OF SAN MARTIN

Apart from this world-famed cathedral, the town of Santiago makes no serious demands on a traveller's attention. The Hospital Real was built by Enrique de Egas in 1501 by order of the Catholic Sovereigns for the accommodation of pilgrims. It is no unworthy example of the art of that period, with a majestic portico and spacious courts. The retablo is de-

scribed by the Spaniards as "muy precioso." The building is now occupied by the faculty of medicine of the local university, which has also taken possession of the noble Colegio de Fonseca, founded by the bishop of that name in 1544. With a glance at these latter buildings, the visitor to Santiago may more profitably devote the rest of his stay to exploring the picturesque environs of the city.

STATUE OF FIGUEROA, SANTIAGO DE COMPOSTELA

BLIND STROLLING PLAYER AND HIS SERVANT

GALICIAN CARTS

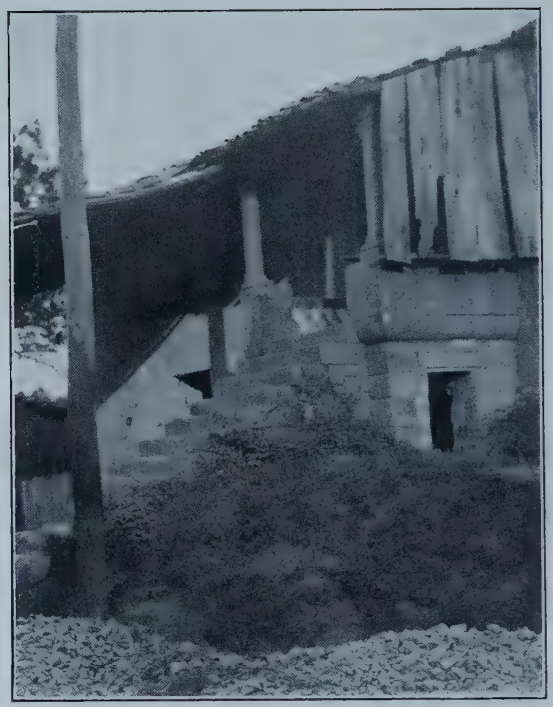
LUGO AND LA CORUÑA

THE principal Roman settlement in Galicia was named Lucus Augusti, and stood on the site of the sacred wood of the Iberians. The Latin name came in course of time to be corrupted into Lugo. The town has substantial evidences of its origin in the grand old walls which surround it, built by Roman hands. These are 11 to 14 metres in height, and the breadth being 6 metres affords room on the summit for a fine rampart walk or *paseo*, whence delightful views may be obtained. The wall is flanked by eighty-five cylindrical towers 12 metres in diameter. This splendid monument of ancient days is believed to date from the first century of the Roman empire, though others put the foundation no farther back than the third century of our era.

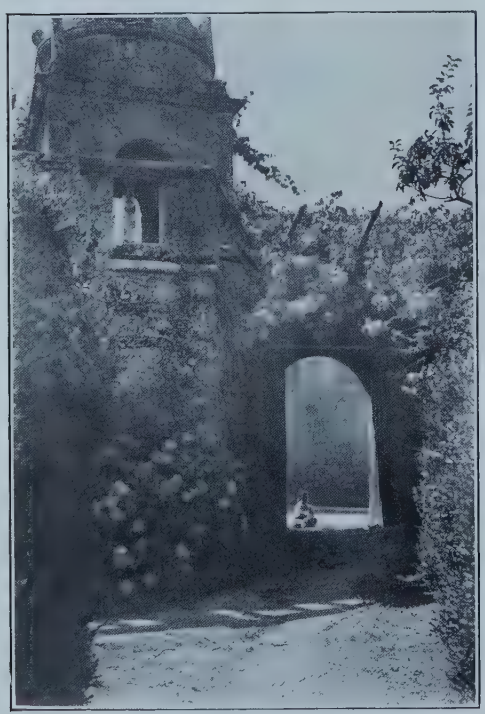
Lugo is a prosperous town, and has always been of considerable importance. It is one of the most ancient episcopal sees in Spain, and was at first suffragan to Braga. When the country was recovered from the Saracens in 775, Alfonso I. gave the people for bishop, Odoario, a priest who had endured a long captivity in Africa. The existing cathedral was begun in the year 1129, the architect having been Master Raymond of Monforte de Lemos, who (says Street) bound himself to assist all the days of his life at the building, in consideration of the annual salary of 200 sueldos of the money then current, or, if the value changed, in lieu thereof, six silver marks, thirty-six yards of linen, seventeen cords of wood, and such shoes and hose as he had need of, with each month, to boot, two sueldos for meat, a measure of salt, and a pound of candles.

The chapter had no reason to regret this bargain as far as we can judge. Altered and pulled about in the eighteenth century, the church must have been a fine specimen of the Romanesque in its early days. Nowadays the exterior scarcely deserves notice, except for its north entrance, which dates from the twelfth century and is adorned with good reliefs, in the style of that period, of Christ and the Last Supper. The ironwork on the door is probably as old, but the porch outside cannot be earlier than the fifteenth century. In the interior much more of the original fabric is visible, and we are reminded by several architectural features of the Cathedral of Santiago. For half its length the nave has no opening into the aisles. There were arches, but these were blocked up at an early date. Three of the five bays so walled in are allotted to the choir, which is furnished with stalls carved by Francisco Moure, a native architect of considerable repute in the seventeenth century. There is a noble triforium gallery as at Compostela. The pretty Romanesque windows, with curious capitals, that once lit the aisles, are closed up.

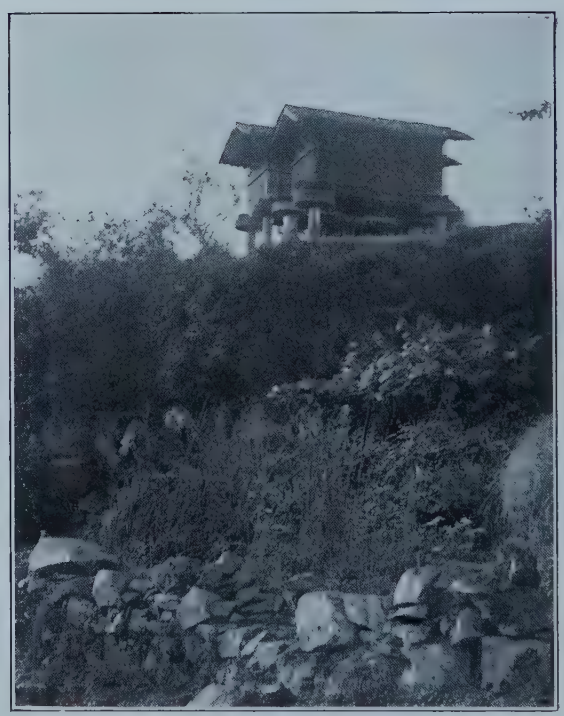
CAMBADOS CORNER IN THE PALACE OF FEFINANES, GALICIA



A HOUSE IN A HAMLET, GALICIA



CAMBADOS. A DOORWAY IN THE PALACE OF FEFINANES, GALICIA



A GRANARY, GALICIA

A FOUNTAIN AND A "LAVADERO," GALICIA

WASHING LINEN IN THE SECA, GALICIA

A GALICIAN

The windows in the chevet are of two lights, with quatrefoil traceries. This part of the church is surrounded by chapels, one of which—a huge circular building at the east end—was added in the eighteenth century. The high altar was erected in 1764. Upon it the Host is perpetually exposed to the adoration of the faithful, and two priests for ever watch kneeling in the sanctuary. Inside a little door leading from the south transept into the cloister is an inscription on a tablet, testifying the gratitude of Bishop Odoario to the Virgin for the restoration of the church of Lugo. This comes, of course, from the earlier cathedral, and is one of the most ancient inscriptions of Christian Spain.

Some of the lesser churches of Lugo are worth examination. The secularised or disused church of St. Francis struck Street as presenting several points of resemblance to the Frari at Venice. In one of the apses is the magnificent recumbent statue of a knight, Don Pedro, Count of Lemos, Trastamara, Ponferrada, &c., constable of Castile and grandson of Alfonso XI., who died in 1400. His titles had all been borne by an attainted partisan of Peter the Cruel. The chapel of the sister-order of St. Dominic is built on a similar plan. "It has a modernised nave of five bays, a central dome, which looks as though it might be old, a principal apse of seven sides, a transept covered with waggon-vaults, and small apses to the east of them." The church was built in the middle of the fourteenth century. It likewise contains a good knight's tomb. The adjoining monastery is said to have been founded in 1280.

The towns of Galicia cannot compare in interest with those of Castile and Andalusia. In exchange, however, the country is beautiful, and the people—at least, after reading the works of Doña Emilia Pardo de Bazán—worthy of study. La Coruña, which sailors are supposed to call the Groyne and more often allude to as Corunna, though an ancient and a thriving port, has not many tangible memorials of its storied past. In the Jardin de San Carlos a simple monument marks the grave of Sir John Moore, and a tablet commemorated the 172 officers and men of the British warship *Serpent*, which went down off this coast eighteen years ago. The splendid harbour will be best

ORTIGUEIRA (CORUÑA). PREHISTORIC TOMBS ON THE MOUNTAIN OF PUENTES DE GARCIA RODRIGUEZ

A HORSE FAIR

A PIG FAIR

IN THE MEADOWS

A PIG FAIR

GALICIAN SCENES

HARVEST

A WOODCUTTER'S HUT

TILLING THE GROUND

A COTTAGE IN PERILLO

GALICIAN SCENES

A VILLAGE NEAR SANTIAGO

THE ROAD IN PERILLO

SOWING WHEAT ON AN UNCULTIVATED MOUNTAIN

GOING HOME

GALICIAN SCENES

GALICIAN TYPES

remembered as the starting-point of the Armada and of Drake's victory in 1598. In the old town are two churches which Street thought worthy of description, though they are ignored by most travellers. The style of both is suggestive of the influence of the architect of Lugo Cathedral. The plan of Santa Maria del Campo (built in 1256) is rectangular, with the nave ending in an apse covered with a semi-dome vault. The round-arched western doorway is approached across a portico, running across the west front, and at each corner of the façade is a low square tower, in one case surmounted by a quaint spire. These porticos rather remind one of the Segovian churches. At the church of Santiago, the aisles, as well as the nave, terminate in apses. The roof is of wood. "The west front has a very fine doorway set in a projecting portion of the wall, finished with a corbel table and cornice at the top. This has a figure of Santiago in the tympanum, and statues in the jambs."

VIEW OF THE STATION AND TOWN, LUGO

CORUÑA. GENERAL VIEW

CASTLE OF SAN ANTON, CORUÑA

CASTLE OF SANTA CRUZ, CORUÑA

ON THE ROAD FROM CORUÑA TO CORCUBION

CASTLE OF PARBRE

OUTSKIRTS OF CORUÑA

CHURCH OF SANTA MARIA, CORUÑA

CHURCH OF SANTIAGO, CORUÑA

GENERAL GOVERNMENT OFFICE ON THE RIGHT, PRISON ON THE LEFT. CORUÑA

CALLE DE LA MARINA, CORUÑA

LANDING-PLACE FOR THE FISH-MARKET, CORUÑA

A VIEW OF THE TOWN OF CORUÑA

A STREET, CORUÑA

ORENSE

ORENSE, the capital of one of the four provinces into which Galicia is divided, stands upon the upper reaches of the Minho, which is here spanned by a picturesque bridge of three arches. Orense claims to be the Auria of the Romans, and even to have been founded by the hero Amphilochus. In later times it is said to have been the scene of the miraculous conversion of the Suevian king, Carrarick, from Arianism to Catholicism. This honour, however, is disputed by Oporto, where the Cedofeita church is alleged to commemorate the event. Orense had bishops under the Suevian yoke, possibly under the Visigoths also; but see and town were alike swept away by the Saracen invaders. Auria, says a chronicler, was razed to the ground. The town was rebuilt by Alfonso the Chaste, who set an itinerant bishop named Sebastian over it as pastor. The history of Orense during the Middle Ages now becomes a dismal record of bitter feuds between clergy and townsfolk, between the bishop and the civil authorities. The town was besieged and taken by the English troops of the Duke of Lancaster, who, Froissart tells us, camped in these beautiful plains under the olive trees. At the present day all is quiet in the little Galician town, which prospers in a humdrum sort of way, neither gaining nor losing ground.

The date of the building of the existing cathedral is a matter of much uncertainty. Its beginning may be most safely ascribed to Bishop Diego (1100–1132), though, like all other mediæval churches, it was not completed till centuries after. The west front, though drastically restored in the seventeenth century, still exhibits some interesting fragments of antiquity, notably the curious statue of David playing the harp. The fine rose-window almost fills the space between the two great flanking buttresses. The north and south porches want both lintel and tympanum, a peculiarity which suggests the influence of a French architect. The exterior of the cathedral presents certain other special features of minor interest, which unfortunately can only be studied with difficulty, owing to the extreme narrowness of the adjoining street.

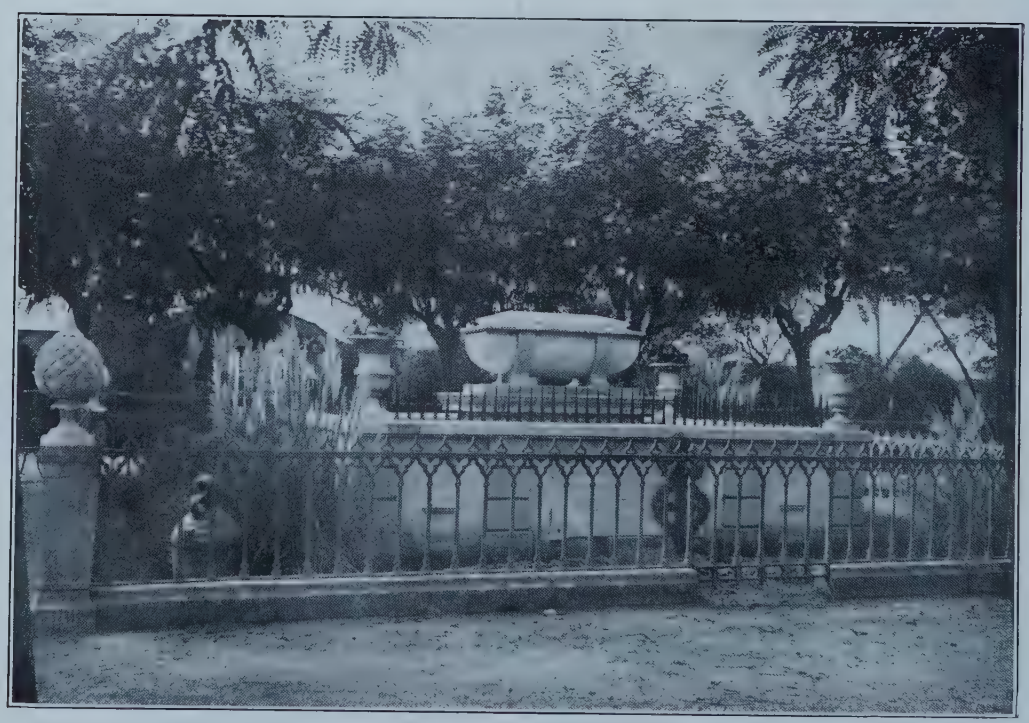
A GALICIAN

The interior exhibits the transition in style from Romanesque to Gothic. The nave is bordered on each side by an aisle and is of seven bays, with pointed vaults. The transept arms are short. There

PUBLIC LAUNDRY OF SAN CARLOS, CORUÑA

PANORAMA OF VILABOA, CORUÑA

GARDEN OF SAN CARLOS (TOMB OF SIR JOHN MOORE), CORUÑA

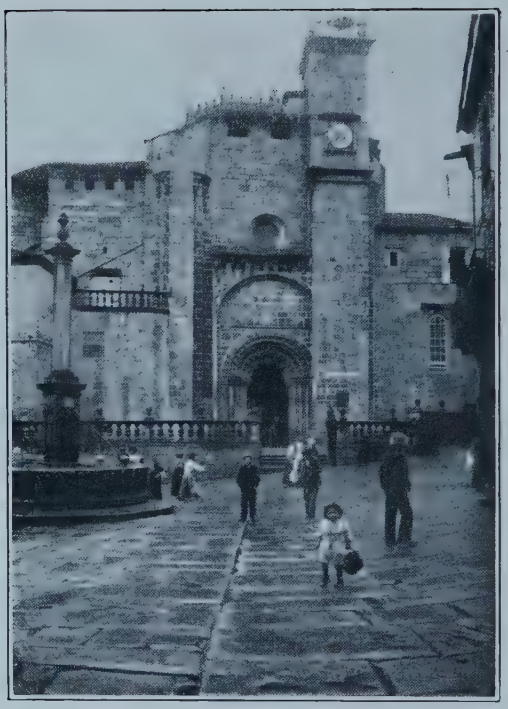


TOMB OF SIR JOHN MOORE, CORUÑA

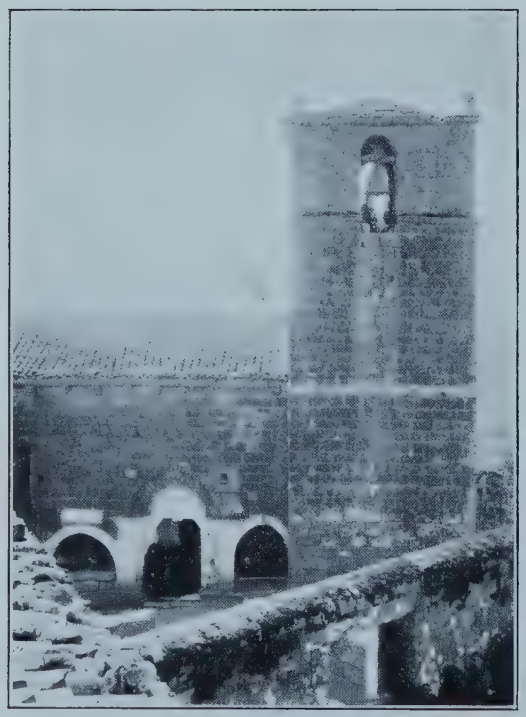
ORENSE CATHEDRAL, PUERTA DEL SUR

FAÇADE OF THE CONVENT OF CELONOVA, ORENSE

STATUE OF CONCEPCION ARENAL, ORENSE



CATHEDRAL, PUERTA DEL SOL, ORENSE



CHURCH OF MONTERREY, VERIN, ORENSE

PORTAL OF THE HOSPITAL OF MONTERREY, VERIN, ORENSE

is a single middle-pointed window in each bay, through which the church is flooded with light.

A GALICIAN

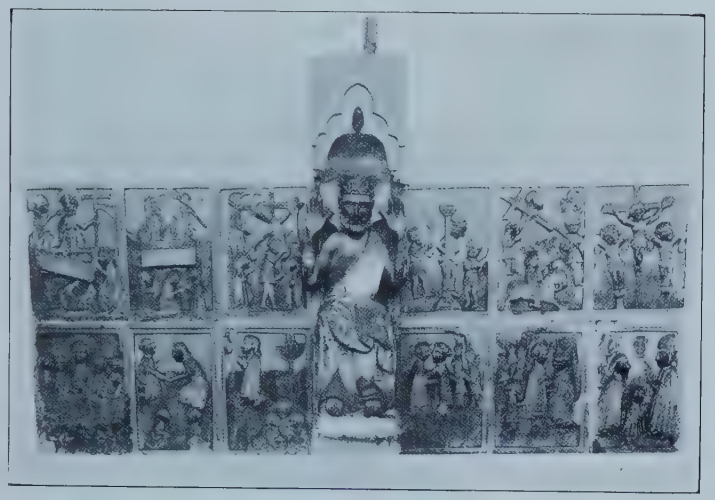
The church, as is often the case in Galicia, is entered through a vestibule or narthex, here called the Paraiso, and a servile and extremely bad copy of the porch of Santiago. The choir is in its usual position, and appears to date from the late sixteenth century. The presbytery is railed off by a rich *reja*, surmounted by an equestrian statue of St. Martin, a saint highly venerated in Galicia. The reredos is late Gothic, and was designed with a skill which fortunately the restorers have imitated. On one side of the chancel is the modern tomb of Bishop Quevedo y Quintana, on the other is an interesting sarcophagus of the fourteenth century, containing the ashes of some unknown person. The cathedral is not wanting in interesting ancient tombs, mostly of its pastors.

The apsidal chapels are a sixteenth-century addition. In one of them is preserved the image of Christ fabled to have been carved by the fearful Nicodemus. Unfortunately Churriguera or one of his disciples seems to have been at work here, with results that may be imagined. One of the lateral chapels is the mausoleum of the distinguished family of Noboa Villamarin. A fine thirteenth-century doorway leads into the cloister, constructed in 1380 or thereabouts.

Orense contains two other churches worthy of the attention of the archæologist. La Trinidad appears to have been founded at the end of the twelfth century as a hospice for the pilgrims who thronged the high-roads of Galicia. The round towers flanking the west front present a striking similarity with the round towers of Ireland, and may possibly be very early structures adapted to their present purpose by the ecclesiastical architects of a later age. The processional cross of St. Euphemia, preserved in this church, is a curious example of local goldsmith's art.

The church of San Francisco appears to date from the beginning of the fourteenth century. We enter the building by an arched doorway of three orders. On one of the shafts in the jambs is the figure of a man playing the national instrument, the "gaita." The nave is roofed with wood. The nave and aisles terminate in apsidal chapels, which are full of ancient tombs. In the chancel is seen the sarcophagus of Peró Diáz de Cadórniga attended by the statues of two friars, representing the orders of Friars Minor and Friars Preachers respectively. Attached to the church is a noble cloister from which a beautiful view is to be obtained of the town spread out below.

In the vicinity of Orense stands the monastery of Celanova, founded by St. Rosendo upon the approach of that dread thousandth year, when it was very generally believed the world would be brought to the Final Judgment. The church was entirely rebuilt in the twelfth century, and again in the year 1681. It has no particular merit; the west front is of the



BAS-RELIEF IN THE CHURCH OF MONTERREY, VERIN, ORENSE

ROCKS OF SAN JUAN DE LA COVA ULLA, ORENSE

PRINCIPAL BRIDGE OVER THE MIÑO, ORENSE

VIEW OF MONTERREY, VERIN, ORENSE

BANKS OF LA BARCA, PONTEVEDRA

PILGRIMAGE IN THE "VIRGEN DEL CARNINO," PONTEVEDRA

A VILLAGE PROCESSION IN NEGREIRA

A VILLAGE PROCESSION IN NEGREIRA

PALACIO DE LA DIPUTACION PROVINCIAL IN THE PASEO DE LA ALAMEDA, PONTEVEDRA

PLAZA DE MUGARTEGUI, OR DE LA PAREIRA (OLD HOUSE BELONGING TO THE FAMILY OF MUGARTEGUI), PONTEVEDRA

TOWN HALL, PONTEVEDRA

MINERAL WATER ESTABLISHMENT ON THE BANKS OF THE LEREZ, PONTEVEDRA

ARNENTERA, PONTEVEDRA

SAN REAL, NEAR CAMBADOS

THE LAUZADA, PONTEVEDRA

THE "MOSTEIRO" CHURCH OF THE FIFTEENTH CENTURY

Doric order, and the interior in the cold, heavy and ornate style of the seventeenth century. The monastery buildings appear to date from the latter part of the sixteenth century. The two cloisters are in the Renaissance style. The most interesting part of the whole foundation is the curious chapel of San Miguel, to which may be assigned an age of eight hundred years. The junction of the "arms" and upright is a square, lit with *ajimeces*, and the head of the upright is hollowed out into a circular chapel with window behind it. The interior reflects the style of the thirteenth and sixteenth centuries, the epochs, no doubt, of successive restorations; but no one must be misled by the inscription over the single entrance into supposing that the Froila referred to was one of the kings so named of Asturias or Leon.

A more notable monument is the monastery of San Esteban de Ribas de Sil, on the road from Orense to Monforte. It is believed to have been founded by Withimir, the Suevic bishop of Auria. Its appearance is most picturesque. It has been described as one of the vastest, most massive, and regular monastic buildings in Spain. The central court or cloister is of the Doric order and treated in Renaissance style; incorporated with this sixteenth-century work are fragments, such as capitals and pedestals, at least as old as the ninth century. The lower part of the lesser cloister may be attributed to the eleventh century. The church is, in the main, Romanesque, with three apses, but much of the ornament dates from the great period of artistic revival and restoration. The exterior of the apses is grand and noble in the extreme, the effect being heightened by the beautiful surroundings of the convent and the glorious prospect of hill and dale obtainable at this point.

VIEW OF THE TOWN AND VIADUCT OF CHANCA, LUGO

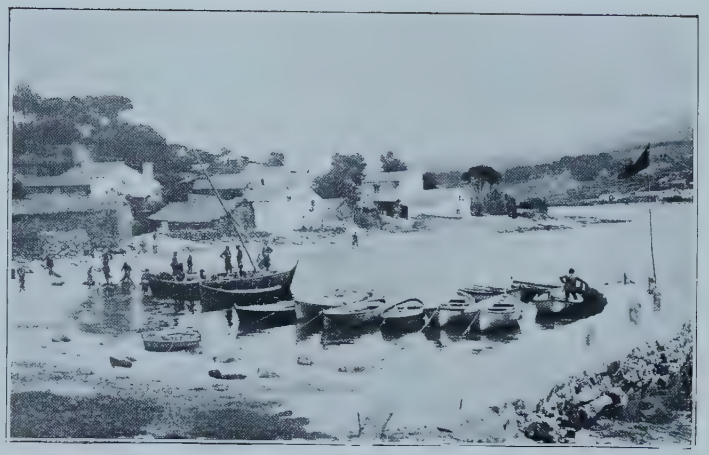
COMBARRO

RUINS OF CASTLES ON THE SHORES OF "VIA DE AROSA," NEAR PADRON, PONTEVEDRA

OAK-TREE OF SANTA MARGARITA, PONTEVEDRA

ENVIRONS OF PONTEVEDRA

ISLAND OF CORTEGADA (SITE OF FUTURE ROYAL RESIDENCE)



ISLAND OF CORTEGADA (SITE OF FUTURE ROYAL RESIDENCE)

WATERFALL IN THE RIVER LEREZ, PONTEVEDRA

NEAR PONTEVEDRA

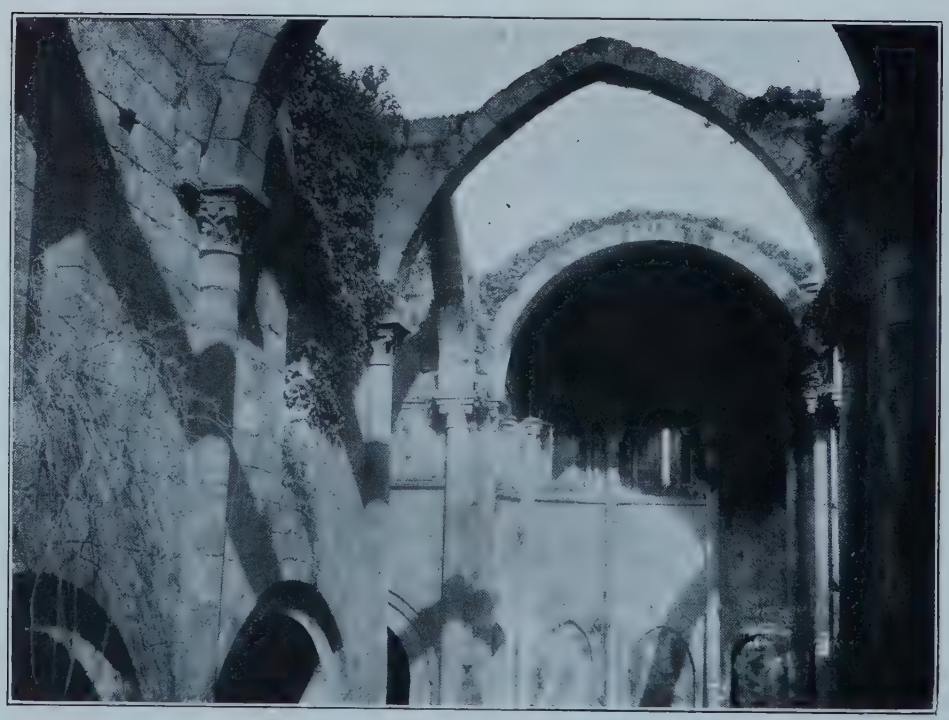
MARIN, PONTEVEDRA

AN OLD STREET IN PONTEVEDRA

LAKES OF THE ULLO, PONTEVEDRA. PLACE WHERE THE BATTLE OF THE BRIDGE OF SAMPAYO WAS DECIDED

CASTLE OF MOS, SUMMER RESIDENCE OF THE MARQUES DE LA VEGA DE ARUNJO, PONTEVEDRA

RUINS OF SANTA MARIA, CAMBADOS, PONTEVEDRA



CARBOEIRO, PONTEVEDRA

PONTEVEDRA

PONTEVEDRA is one of the most beautifully situated towns in the peninsula. When Marshal Ney marched down upon it, with the intention of razing it to the ground, on catching sight of it he exclaimed, "So much beauty disarms me!" A popular rhyme has not been disproved to this day—

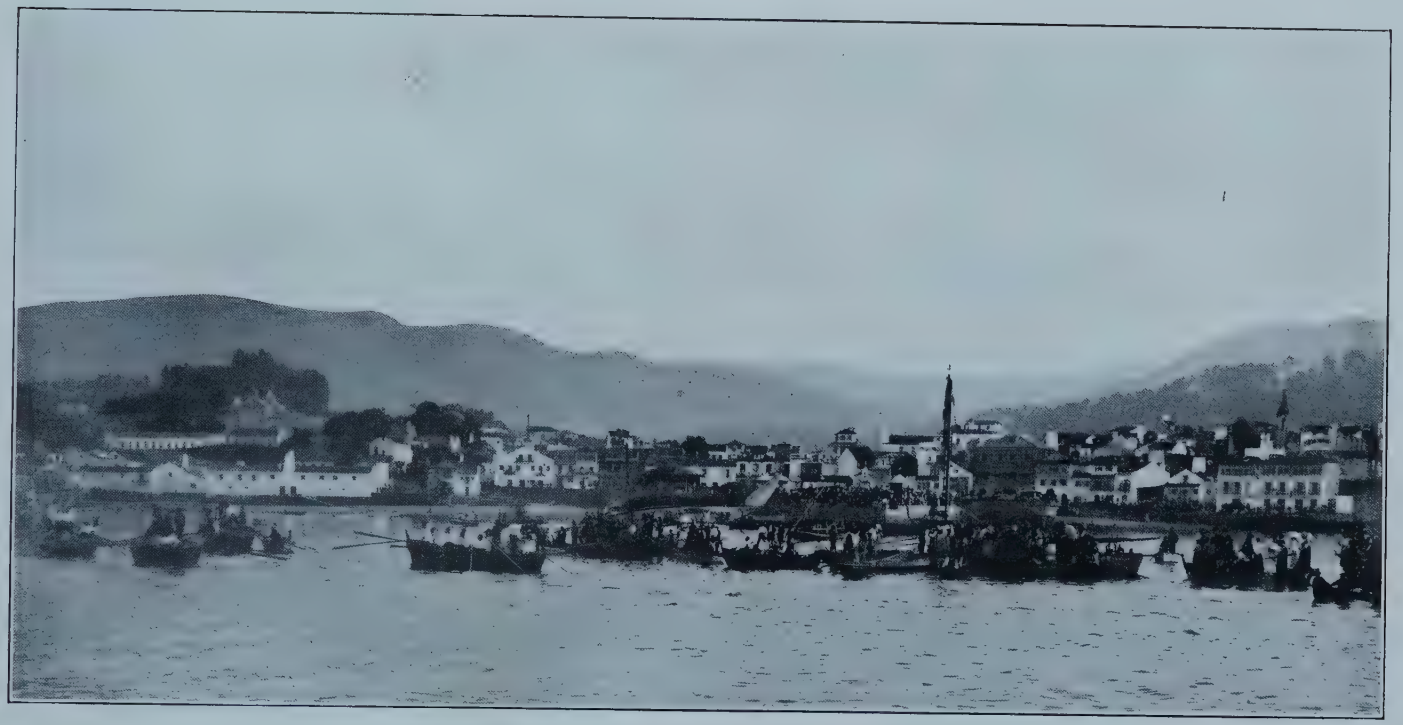
"Pontevedra e boa vila
Ninguen a ve que n'o diga."

(Pontevedra is a beautiful town;
No one has seen it that does not say so.)

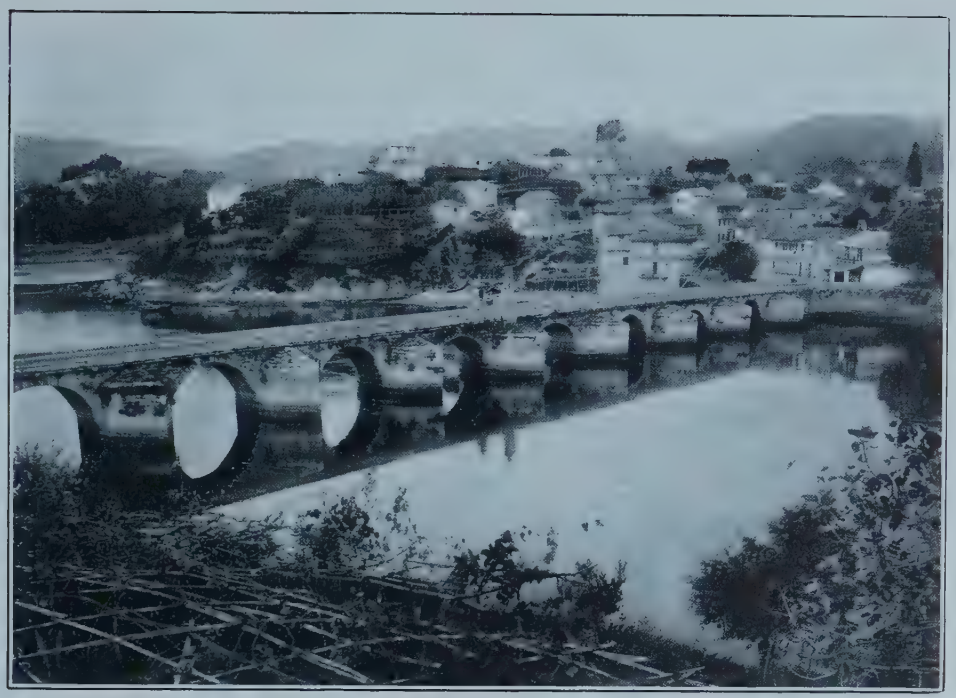
This fine seaport was founded, according to tradition, by Teucer, the son of Telamon; more probably by the Romans. The place first appears in history in the year 866, when its hardy seamen are said to have destroyed a Saracen flotilla. It was frequently besieged and assaulted during the wars between Leon and Portugal, and capitulated to the lieutenants of the Duke of Lancaster in the manner related by Froissart. The citizens proudly claim that their townsman, Payo Guomez de Charino, broke the boom the Moors had stretched across the Guadalquivir, at the taking of Seville. They also boast a very long list of illustrious natives, most of whose names, it must be admitted, have not been heard outside the limits of the province. An exception is the sculptor, Gregorio Hernández, specimens of whose skill are to be seen in the museum at Valladolid.

CASA DE LOS CHURRUCHAOS, PONTEVEDRA

High over the harbour of Pontevedra looms the church of Santa Maria, surmounted by a crucifix. The west front is approached by a long flight of steps, and flanked by a belfry tower. The single doorway is pierced through another tower, the front of which is very ornate and set with statuary. All this work dates apparently



A REGATTA, PONTEVEDRA



BRIDGE OF SAMPAYA. PLACE WHERE THE TROOPS OF NAPOLEON I. WERE DEFEATED

ENVIRONS OF PONTEVEDRA

ARMENTERA, PONTEVEDRA

CEMETERY OF THOSE KILLED IN THE BATTLE OF THE BRIDGE OF SAMPAYO, PONTEVEDRA

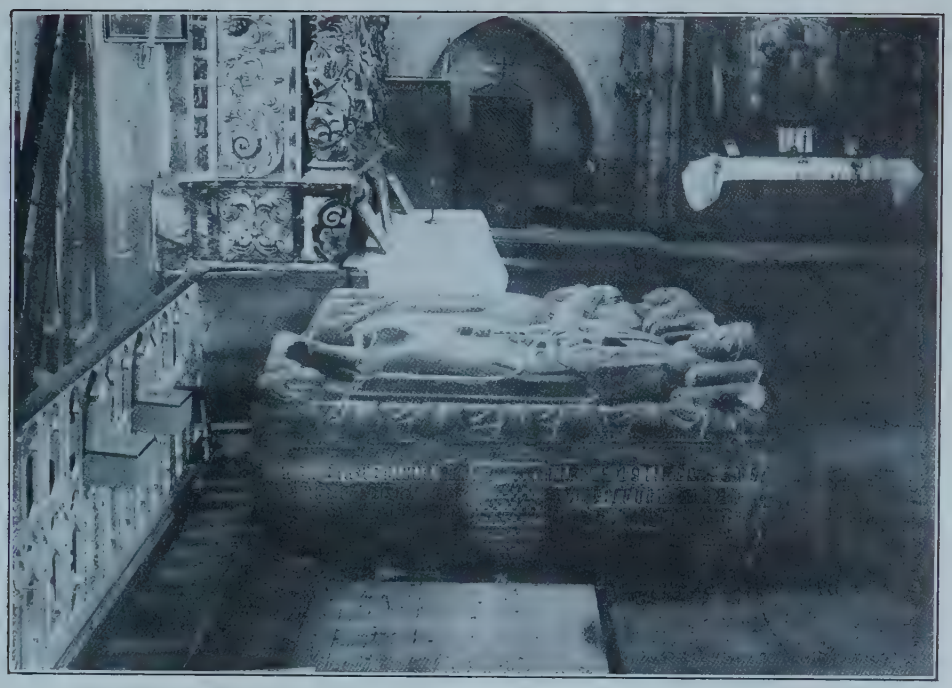
CHURCH OF THE PEREGRINA, PONTEVEDRA

CONVENT OF POYO, NEAR PONTEVEDRA
AT PRESENT OCCUPIED BY AN ORDER OF MONKS
CALLED "MERCE TERIOS"

from the days of Charles V. The interior recalls an earlier epoch, though it owes its decoration to the artists of the late Renaissance. The retablo by Gregorio Hernández is in very bad condition, and may before long be taken down, if this has not been done already.

The convent of San Francisco is almost in ruins. It contains the tombs of the powerful family of Sotomayor, whose imposing castle is among the finest sights of the town. In even worse plight than the Franciscan convent is the old Dominican house, though its ruins make a scene delightful to the artist's eye. A very different structure is the curious and tasteless church of the Peregrina, belonging to the Jesuits, those Goths and Huns of ecclesiastical architecture. Yet this is probably the building of which the good people of Pontevedra are proudest.

ANCIENT JESUIT CONVENT, CHURCH OF
SAN BARTOLOMÉ, PONTEVEDRA



SEPULCHRE OF PAYO GOMEZ CHARINO, CHURCH OF SAN FRANCISCO, PONTEVEDRA

CARBOEIRO DE FRANCIA, PONTEVEDRA

PARISH CHURCH OF LEREZ, NEAR PONTEVEDRA

CONVENT OF SANTA CLARA, PONTEVEDRA

PARISH CHURCH OF SANTA MARIA LA MAYOR, PONTEVEDRA

EXTERIOR OF THE CHURCH OF SANTA MARIA, PONTEVEDRA

RUINS OF SANTO DOMINGO, PONTEVEDRA

RUINS OF SANTO DOMINGO, PONTEVEDRA

SAN FRANCISCO, PONTEVEDRA

PLAZA HERRERIA AND CALLE DE PROGRESO, PONTEVEDRA

NEW BRIDGE OVER "LA BARCA," PONTEVEDRA

BRIDGE FROM THE HIGH-ROAD TO THE GROVE, AND RAILWAY BRIDGE FROM PONTEVEDRA TO SANTIAGO

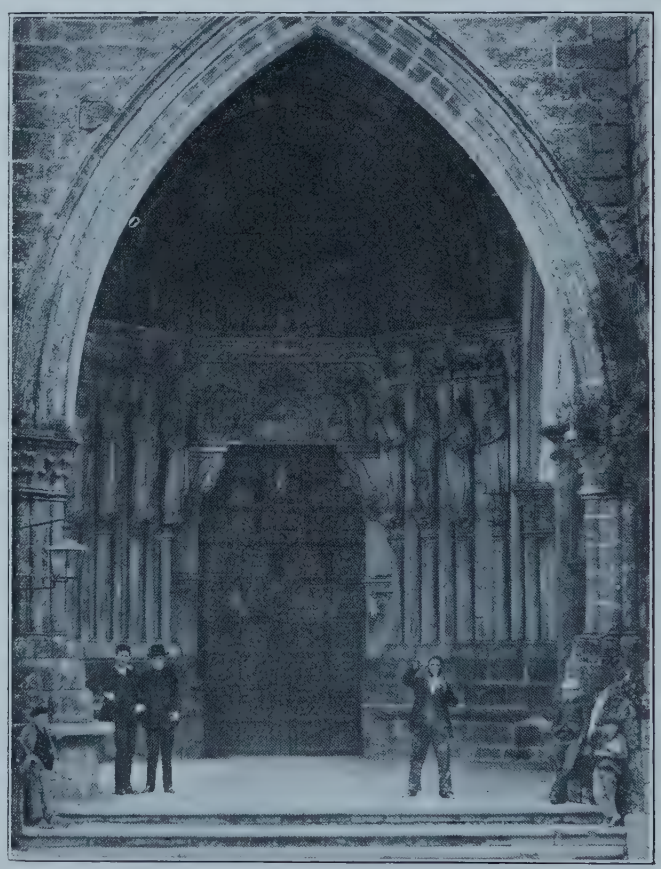
WASHING LINEN, PONTEVEDRA

VEGETABLE MARKET, PONTEVEDRA

TUY

TUY, on the Miño, opposite the Portuguese town of Valença, also lays claim to a heroic origin. Diomedes, the son of Tydeus, we are told, was its founder and patriarch. The old chroniclers of Galicia, before those of all other lands, were anxious to trace their descent from the heroes of the Iliad and Odyssey. The town was the scene of a great victory won by Reccared over the revolted Suevi, in commemoration of which coins and medals were struck. Tuy was from time to time the residence of the Visigothic kings.

The see of Tuy was established at a very remote period, and the cathedral occupies a very ancient site. Crowning a hill, it frowns across at Valença, more like a fortress than a sacred edifice. Its commencement may be ascribed to the first half of the twelfth century. The original façade was stripped away in the sixteenth century, leaving exposed the bare wall. The effect is rude, massive, and not wanting in majesty. As usual in Galicia, the west door is recessed in a deep portico which opens with an enormous pointed arch on a flight of steps. The interior of this porch is elaborately adorned with statuary. Among the personages represented are St. Ferdinand and his mother, Berenguela. The tympanum above the door is occupied by a relief of the Adoration of the Magi. The portico is battlemented, and the front is flanked by a fine square belfry. Adjacent to this is a plain but highly interesting Romanesque doorway, with corbels in the shape of oxen and horses' heads, and enclosed is seen the



PORTICO OF TUY CATHEDRAL

VIEW OF TUY

VIEW OF TUY

BANKS OF THE MIÑO, TUY

figure of a bishop, presumably St. Martin.

The church is of cruciform shape, with very short arms, and a square east end. The nave and aisles are lit by three grand rose-windows. The altar is a miserable achievement of the sixteenth century. The Torquemada chapel is of the same period, but is in much better taste, and the Capilla del Sacramento is in the best style of the Renaissance.

The most important feature of this cathedral is its cloister, dating, we are perhaps justified in saying, from the fourteenth century. It recalls the portico of the Cedofeita at Oporto. (It must be remembered that, historically and artistically, the connection between Portugal and Galicia has always been intimate.) "Ample, well proportioned, with neither restorations nor new features, it presents the robustness and security of the Romanesque, united with the severe grace of the Gothic." Among the antique inscriptions and tombs which the pious builders carefully transferred to this cloister is an epitaph of the eleventh century, commemorating the virtues of a "just man" named Munius, probably a bishop of the see.

The earthquake which destroyed Lisbon did dreadful damage in Tuy, and to-day, except the cathedral, the town contains few buildings of any antiquity or note. The town appears quite at the mercy of the well-fortified Valença opposite, and Lord Carnarvon tells us that the Portuguese officers did not fail to point this out, extolling their own forbearance and magnanimity; "as if," adds his lordship (I quote from memory), "the fall of Tuy would involve that of Spain, and its destruction would entail no reprisals!"

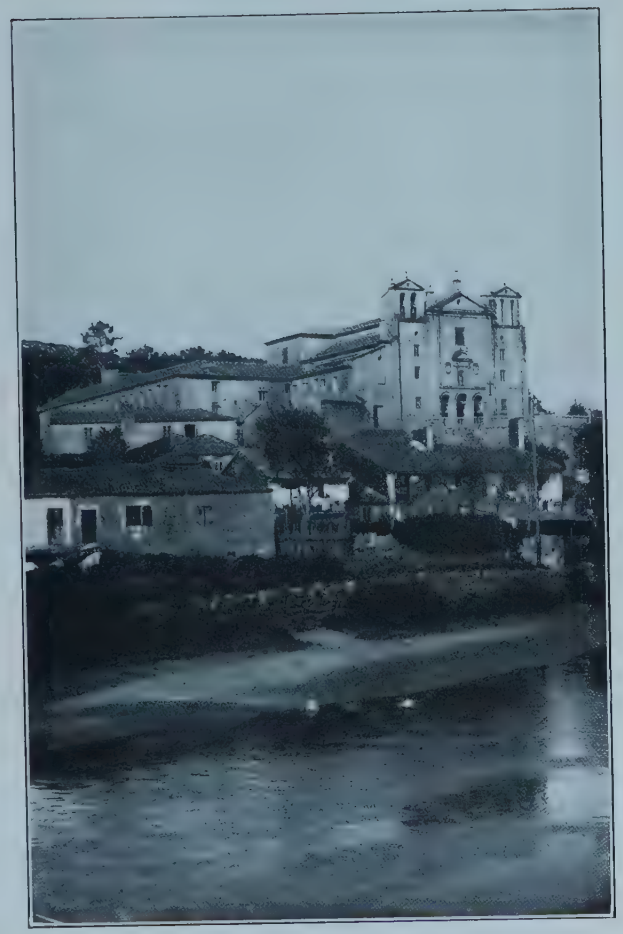
EXTERIOR OF THE CHURCH OF SANTO DOMINGO, TUY

A RELIGIOUS PROCESSION ON GOOD FRIDAY, TUY

THE CLOISTERS, TUY CATHEDRAL

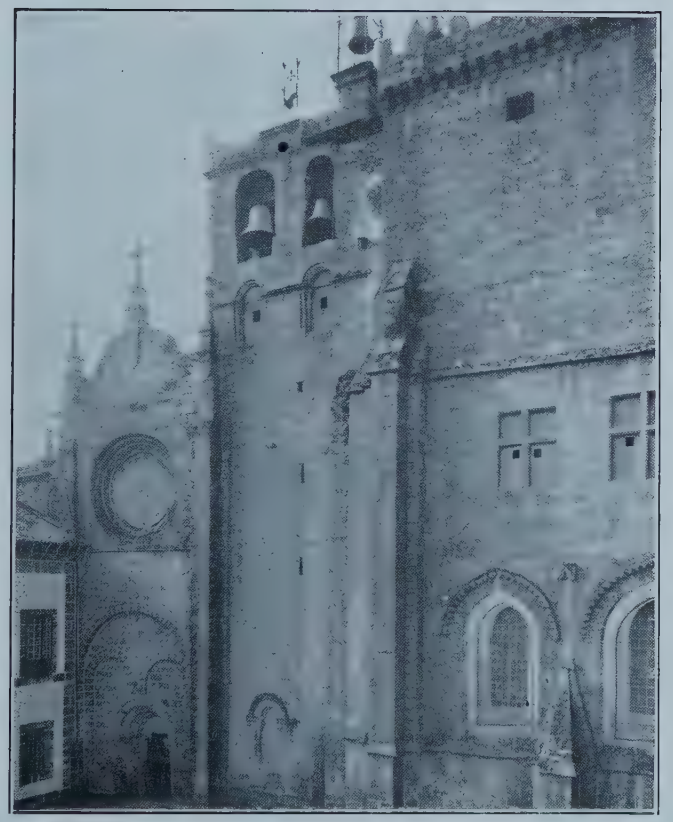
PLAZA DE AMBROJE, FERROL

ARSENAL ON THE DOCKS, FERROL

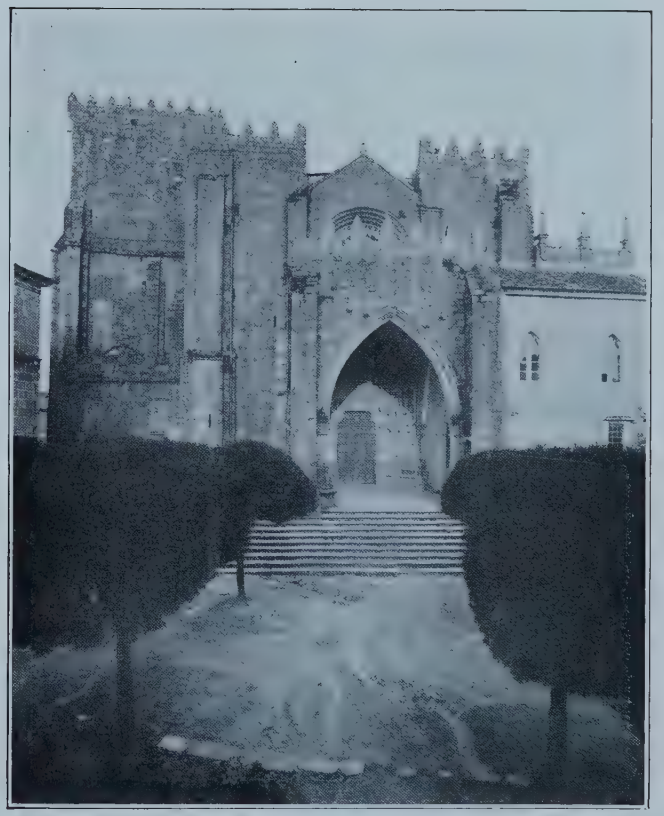


CONVENT OF THE CARMEN, PADRON

ENTRANCE TO THE ARSENAL, FERROL



THE BELFRY, TUY CATHEDRAL



WEST FRONT OF TUY CATHEDRAL

MONFORTE DE LEMOS

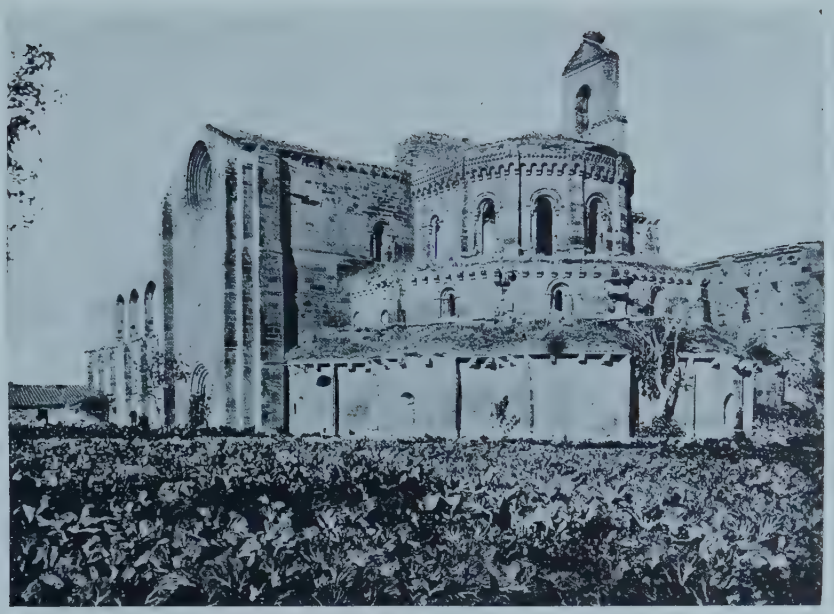
MONFORTE DE LEMOS is a picturesque little town, climbing a steep hill. It is an ancient place with a stirring past, and against its walls the storm of border warfare has beat often and fiercely. It is worth visiting for its abbey church of San Vicente del Pino, which may be described as transitional Gothic. It contains the remains of an abbot, put to death (thus the legend) by a count of Lemos, who placed a mitre of red-hot iron upon his head. In the sacristy may be seen a very fine wooden retablo of the fifteenth century, representing St. Anne holding the Virgin on her knee, and attended by Solomon, David, Samuel, and Jeremiah. The composition is an interesting chapter in Galician art.

PLAZA DE ARMAS, FERROL

The fine Jesuit college is said to have been designed by the famous Herrera. The exterior gives little promise of the beauty of the church within. The style is Græco-Roman of the best kind, and the altar is enriched by an elaborate and most carefully

VIEW OF THE CASTLE, PONFERRADA

VIEW OF THE CITY OF MONFORTE



ANCIENT CISTERCIAN MONASTERY OF MORERUELA, PROVINCE OF ZAMORA

HOUSE OF THE CID, ZAMORA

DECORATIVE PAINTING IN THE TOWN HALL, BY RAMON PADRO Y PEDRET

came the Cid, between whom and Urraca the chroniclers imagined a tender passion to have existed. Sentiment was not, however, allowed to interfere with the attack and defence, which were conducted with remorseless vigour. For seven months the Castilian tents had dotted the plain, when one Bellido Dolfos, the son, delightfully enough, of Dolfos Bellido, sought an audience of King Sancho. He had fled from the beleaguered town, he said, to escape the enmity of the princess's minister, Arias Gonzalo, and was now ready to show the king a postern in the walls through which his troops might effect an entrance. On the morning of October 7, 1072, the two went forth to reconnoitre. The citizens from the wall called out to Sancho to beware of his companion, who, they cried, had been guilty of repeated acts of treachery. This was kind of them, considering the king's hostile intentions, but hardly fair to Dolfos, who was risking his life to help them. But their ingratitude did not turn him from his purpose. There and then he took advantage of the king in an unguarded moment, stabbed him through the shoulder-blade, and ran at full speed towards the postern. The Cid, seeing what had passed, mounted his trusty Babieca and gave chase; but he had forgotten his spurs and could not come up with the fugitive assassin. After this, the siege was pressed with greater vigour than ever. Don Diego Ordoñez denounced the garrison as felon knaves, and the four sons of Arias Gonzalo came forth, one after the other, to vindicate the honour of the town in single combat with the insolent Castilian. Three of the champions were laid low by Ordoñez, but the third man's horse jerked him out of his saddle, and the contest was declared closed by the umpires. The arrival of Sancho's successor, Alfonso VI., put an end to hostilities and left Urraca in peaceful possession of her little state.

The postern by which Dolfos escaped is still pointed out in the massive walls encircling the town, and the name of "Urraca's Palace" is given to an ancient building close to one of the gates.

The lodgings of the Cid are also shown to strangers. The site of the assassination is marked by the chapel of Santiago, and a battered cross some distance outside the town

FAÇADE OF THE CATHEDRAL

THE HOUSE OF THE MOMOS

PEASANTS OF THE VILLAGE OF BERMIGO DE SAYAGO

commemorates Sancho's declaration, made at the spot, that he would never be king till he was lord of Zamora. The castle from which Urraca perhaps looked down on the besiegers figured often in border warfare, but was later adapted to the conditions of more modern warfare, and has lost much of its antique character.

Hard by, is the cathedral, built by a French bishop in the first half of the twelfth century. The style is, in the main, Romanesque, though the exterior is a veritable patchwork of masonry of different periods. The grand square tower at the west end of the north aisle, with its three upper stages pierced with round-arched windows, dates from about 1174, and was evidently designed for defence as well as ornament. Over the crossing rises a beautiful Oriental-looking dome, flanked with smaller cupolas and turrets, and pierced with rounded windows. Within, the roofing is of half-orange type. Street considered the sharp fringe of ornament at the angles the very earliest suggestion of the crocket and a most precious example of mediæval work. The main entrance, on the north side, is classical and incongruous; but the Puerta del Obispo in the south transept is a twelfth-century work, with a rounded arch of four orders and three shafts in each jamb.

The church is very massively constructed. Though the nave is but 23 feet wide, the piers are 7 feet in diameter. The arches are pointed. An odd effect is produced by the west end being occupied by chapels instead of by the usual porch. Though the handsome reredos is modern, the high altar and chancel are late Gothic, and were erected by order of the absentee bishop, Melendez Valdés, who wore the mitre between 1496 and 1506. In the chancel is buried Ponce de Cabrera, one of the lieutenants of the "Emperor" Alfonso. The choir, also the work of Bishop Valdés, is pierced at its western end with two elliptical doorways—a happy scheme, which one would like to see adopted elsewhere. The carving and fittings of the choir are, as usual in Spain, artistic and interesting. Especially notable are the texts in the hands of the Biblical figures, which are all very cleverly chosen. The execution is rude, but expressive and painstaking. The chapels do not present any very

GROUP OF PEASANTS OF THE VILLAGE OF CARBAJALES

GROUP OF PEASANTS FROM THE VILLAGE OF BERMIGO DE SAYAGO

TAPESTRY OF THE BEGINNING OF THE FIFTEENTH CENTURY, ZAMORA

interesting features. The tombs of the Romero family and of the Canon Juan de Grado (1507) deserve mention, as also a curious genealogy of the Blessed Virgin in the same chapel as the latter, and the fine monstrance in the sacristy.

In a town like Zamora, which is a picture-book in stone, it would be easy to name picturesque houses, convents, and churches, and corners which would have delighted Prout. The Casa de los Momos is the best specimen of an ancient mansion, with its arch formed of enormous stones and heavy escutcheons.

After the cathedral, the most important monument of antiquity is the Romanesque church of the Magdalena, said, on doubtful authority, to have been built by the Templars about 1311. The vast south door is deeply recessed between buttresses, and formed by a rounded arch with shafts curiously moulded and twisted. Above, is a large rose-window, resembling the one in our own Temple church. The interior is divided into nave, chancel, and apsidal sanctuary. The nave has a flat wooden ceiling (probably an innovation and covering the vaulted roof), the apse is groined, and the chancel has a waggon-vault. There is a fine stone pulpit against the north wall, but attention is at once riveted upon the large canopied tombs in the east bay of the nave. Both are square topped, with round arches and capitals, very purely and vigorously carved. Generally ascribed to the thirteenth century, one is proved by an inscription upon it to be the tomb of two members of the Acuña family who died in the fifteenth century. Street praises this monument, and observes that it looks like an integral part of the fabric rather than an addition. Another canopied tomb, upon which is a large cross, undoubtedly dates from the earlier period. The capitals of the three twisted shafts are carved with wyverns fighting. The deceased is shown on his death-bed, while his soul, in the form of a winged head, is borne away by angels. This fine work betrays the influence of the art of France and Italy.

Another church deserving a visit is Sta. Maria de la Horta, presenting similar architectural peculiarities with the Magdalena.

Not rich in monuments, Zamora will be found a sombre, fascinating place, where the past is more readily recoverable than in many cities more richly endowed.

THE TOWN HALL, TORO

THE COLLEGIATE CHURCH, FROM LA GLORIETA, TORO

TORO

TORO is an ancient town upon the Duero which fell to the Infanta Elvira when Zamora was given to her sister Urraca. It fell, much sooner than the latter town, into the power of the ill-starred Sancho, and was endowed with municipal rank by Ferdinand III. It was the scene in after years of a treacherous massacre of the partisans of his brother by Peter the Cruel, and its name was given to the battle where the Portuguese and the friends of Doña Juana were routed by Ferdinand and Isabella. The old Alcazar which offered a stout resistance to the victorious army is now converted into a prison. The lion of the little town is the famous Collegiate Church, once an abbey, founded about the beginning of the thirteenth century. In its treatment the Romanesque predominates over the Gothic. This is especially noticeable in the noble lantern, rather reminding us of that at Zamora, beside which rises an octagonal tower of later date. The dark Capilla Mayor contains the tombs of the Fonseca family, among them the fighting bishop of Avila, who assisted in the attack on the town under the Catholic sovereigns. The choir, which occupies the second of the three bays of the nave, is adorned by four ancient statues of the Virgin and St. Gabriel and the sons of Zebedee. The triapsidal church of San Salvador was formerly the chapel of an adjacent house of the Knights Templars—the most important foundation the order possessed in Spain. Toro still contains many religious edifices of interest, but of the palace which Maria de Molina built here, and in which her son, John II., saw the light, only formless ruins remain.

THE CLOCK-TOWER

GATE OF THE OLD CONVENT OF SANTO DOMINGO, TORO

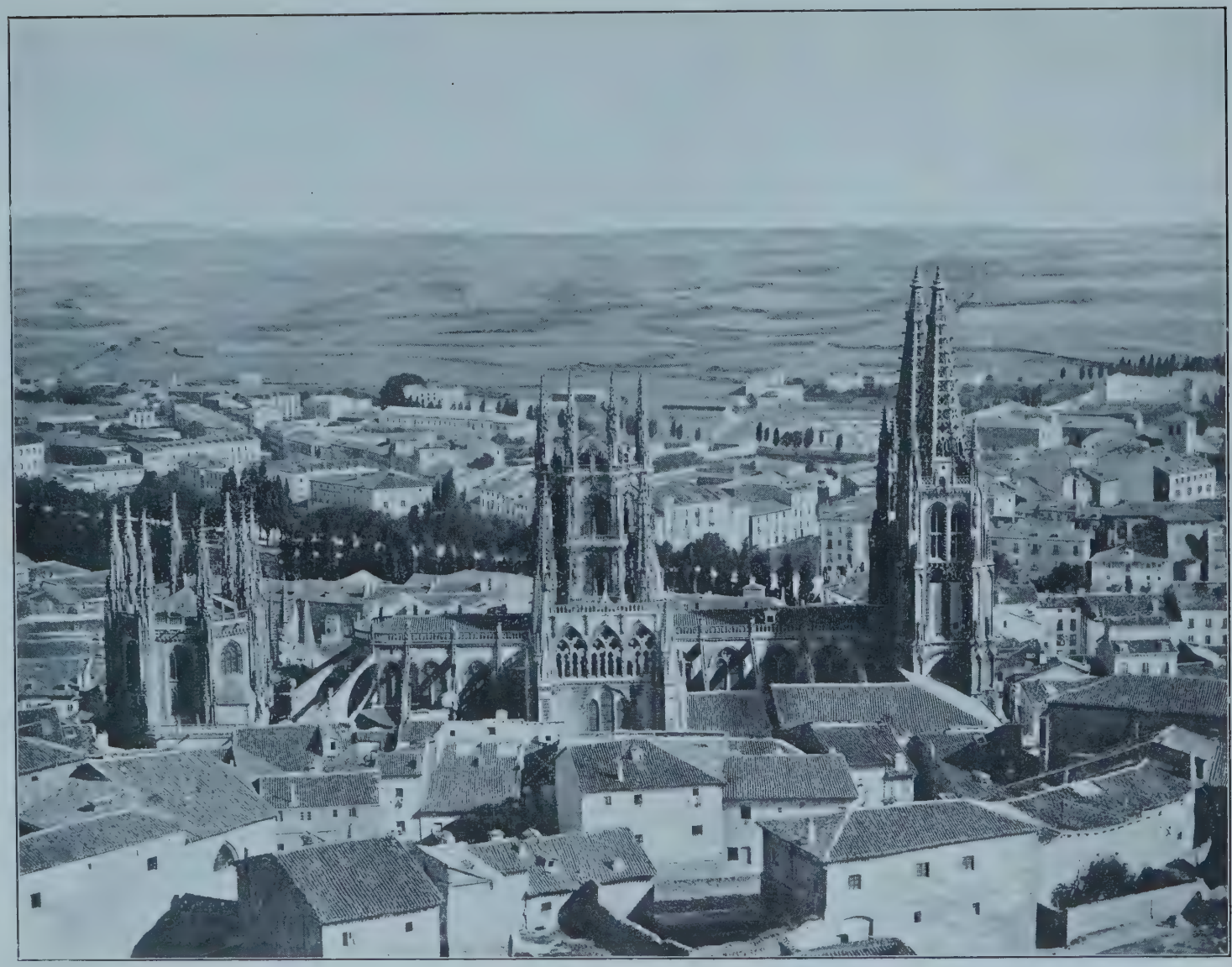
PRINCIPAL GATE OF THE COLLEGIATE CHURCH, TORO

BURGOS

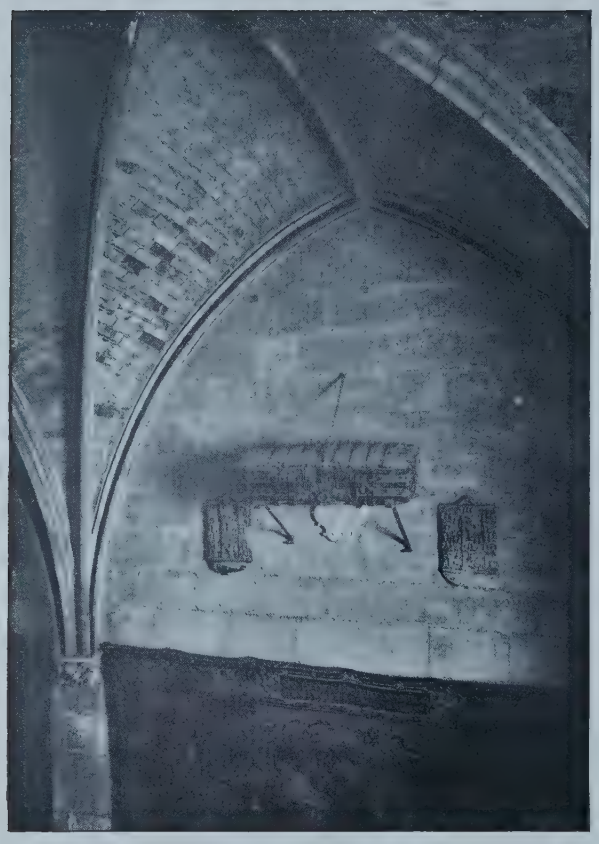
AS Leon eclipsed Oviedo, so Leon was overshadowed by Burgos. Asturias was absorbed by Leon, Leon by Castile. It is strange to think that Burgos, the mediæval city, a place which seems to us informed with the spirit of remote antiquity, came originally into being as a frontier town, and must have been regarded by the citizens of Leon much as the people of Boston in the 'forties and 'fifties regarded Denver and St. Louis. It was from the castle of Burgos that Castile took its name. The castle itself grew out of a frontier post established here early in the seventh century. Diego Porcellos, appointed warden by Alfonso III. (866–910), walled in the settlement, and created the town. His successors turned their attention to domestic politics, and we hear of one of them being put to death at Leon for having, with other

GENERAL VIEW OF BURGOS

barons of the marches, failed in his allegiance to King Ordoño II. As a result, Burgos seems for a time to have revolted from Leon, and to have been governed (so legend has it) by two judges called Nuño Rasura and Lain Calvo. In 930 we find authority in Castile concentrated in the person of the famous Fernan Gonzalez, the king-maker, whose fame is overshadowed in Spanish song and story only by the Cid's. He was a



GENERAL VIEW OF BURGOS

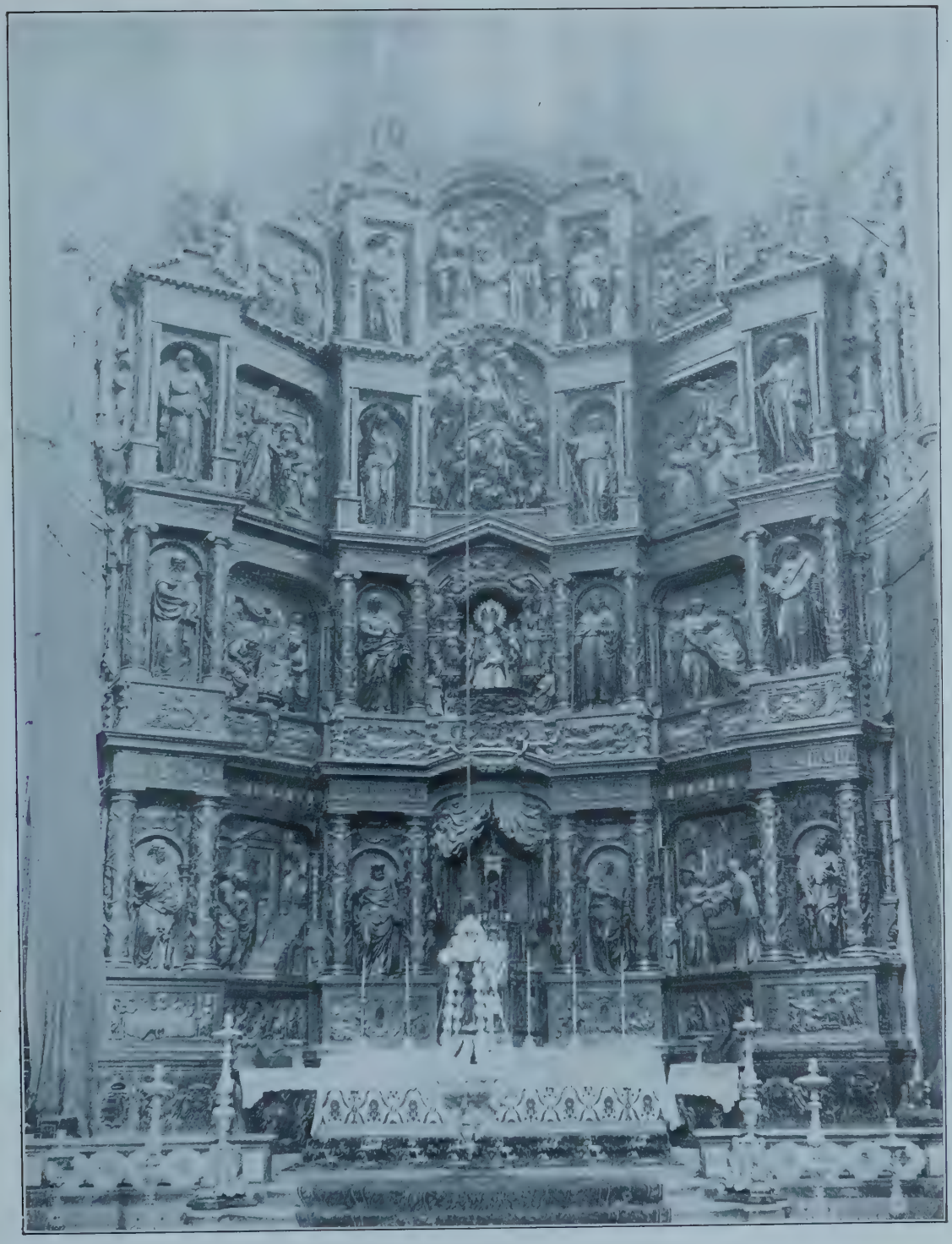


THE FAMOUS COFFER OF THE CID, BURGOS CATHEDRAL

thorn in the side of the Moor, and also, it must be said, of his nominal sovereign. He established a dynasty, and his descendants ruled Castile in their own right till the year 1037, when the vast province was reunited to Leon.

There now enters on the stage of Castilian history Rodrigo Diaz de Vivar, the redoubtable, the immortal Cid. You may visit (though you will get little pleasure or profit from the journey) the miserable hamlet of Vivar five or six miles from Burgos, where he first saw the light. He passed his youth at Burgos, at the court of Ferdinand I., and at the door of the church of St. Gadea he exacted from Alfonso VI. the humiliating oath that he had no share in his brother Sancho's murder before the walls of Zamora. Smarting under this indignity, the king expelled the hero from Burgos, and ordered all doors to be shut against him upon his return. When the Cid entered the city, only a little girl dared to tell him the king's commands. From their windows the citizens beheld him, and wept, saying, "How good a vassal were he, if only he had a good lord!" Very sorrowfully, the warrior and his followers turned their backs on Burgos, to seek fame and fortune in other lands. Many years later, the Cid did return to his native place, riding upright on his horse, Babieca—a dead man. He was laid beside his wife, Jimena, at Cardeña, where his bones remained till the year 1842, when they were transported to the town hall of Burgos. The city is proud of numbering among its citizens the great national hero of Spain.

Burgos now ranked, at least with Toledo, as capital of Leon and Castile. It enjoyed great prosperity under Alfonso VIII. and his Angevin wife, Eleanor, who built the monastery of Las Huelgas. There were great doings there, too, in 1254, when our Edward I., then Prince of Wales, came over to wed his Spanish bride. His great-grandson, the Black Prince, swore to the terms of his alliance with Peter the Cruel in the cathedral of Burgos. The sinister king was a native of the town which was the scene of several of his blackest deeds. He caused the governor, Garcilaso de la Vega, to be beaten to death in his presence, and the body to be thrown to the bulls to trample upon and toss in the



THE HIGH ALTAR, BURGOS CATHEDRAL

arena. He is said to have decorated a hall in the castle with the heads of the slaughtered grandees of the province. Such recollections of Peter did not indispose citizens towards his brother, who was crowned at Las Huelgas as Enrique II.

Under the Trastamara dynasty, Burgos was recognised as the capital of the kingdom. Henry III. decreed a stately palace dome at Miraflores, but died before its completion. This was the king who often had to pawn his doublet to raise the price of a dinner, and who, at this very castle of Burgos, was reduced to extorting money from his nobles by threatening them with the gallows.

PLAZA MAYOR, BURGOS

The castle held by the family of Estuñiga in the interests of Juana, daughter of Henry IV., was reduced with great difficulty by Ferdinand and Isabella. It figured in the Comuneros' rising, in which the Burgolese participated; but, sixteen years later, we find them welcoming Charles V. with enthusiasm and erecting the graceful arch of Santa Maria in his honour. This is a dignified, three-storeyed structure, with round flanking towers. It is adorned with six statues—of Charles himself, the Cid, Fernan Gonzalez, Diego Porcellos, Nuño Rasura, and Lain Calvo. Fernan Gonzalez has an arch especially dedicated to him; it dates from 1592, and is in the severe but imposing style of Herrera. Over the Santa

THE CHOIR, BURGOS CATHEDRAL

BURGOS CATHEDRAL

Maria arch is to be found the Provincial Museum, containing many valuable antiquities. The alabaster effigy of Don Juan de Padilla, believed to be by Gil de Siloe, has been brought here from the suppressed and ruined monastery of Fres del Val. It is one of the grandest monuments of the kind anywhere to be seen. Within a canopied recess, with a rich fringe and ornamentation, the figure of the young knight (who died in 1491) is shown kneeling. The beautiful and expressive face is probably a portrait. Above the prie-dieu at which he kneels is an admirable relief of the Descent from the Cross, while the base of the cenotaph is beautifully relieved with escutcheons upheld by angels. In the same collection are a Visigothic stone coffin found at Briviesca, and a very curious and interesting ivory casket in the Moorish style of the eleventh century, with reliefs illustrating the dual theological system of the Persians.

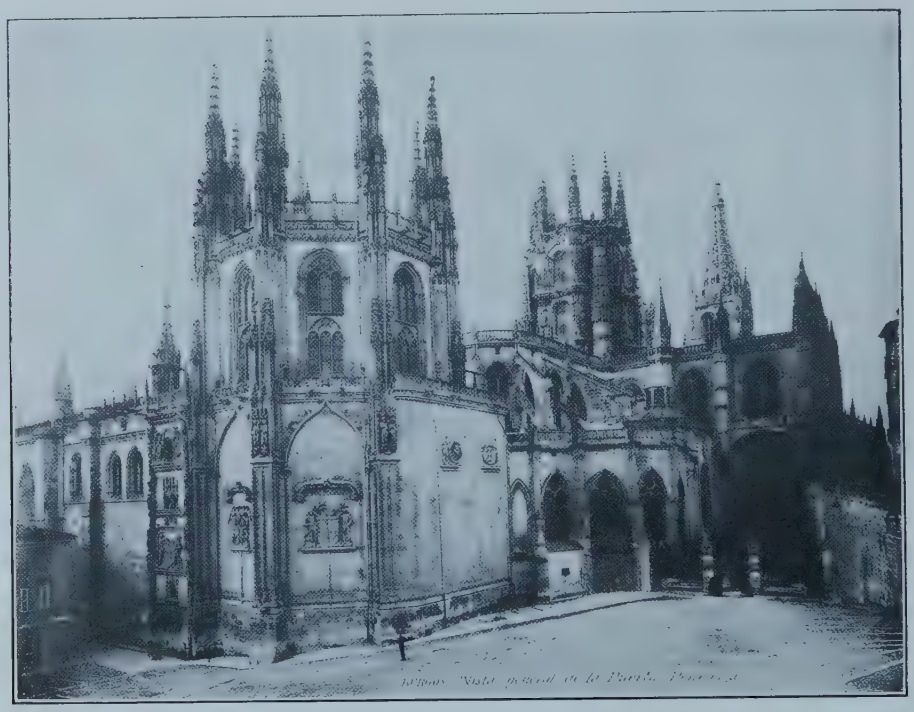
Behind the arch of Santa Maria are seen rising the glorious towers and spires of the cathedral, soaring upwards to a height of 300 feet. The spires are frosted over with pinnacles and crockets, the towers which they surmount reflecting the sunlight from a triple tier of tall windows. These steeples, built in 1435 – 1456, are almost detached from the magnificent fabric which is the pride of Old Castile. It occupies the site of a church

PUERTA ALTA DE LA CORONERIA

CHOIR, BURGOS CATHEDRAL

PUERTA DEL SARMENTAL, BURGOS CATHEDRAL

built in 1075, and was begun in 1221 by Bishop Maurice, an English or Angevin prelate. Though built, like all the cathedrals of northern Spain, on a French model, it presents more national features than do Leon or Toledo. Its picturesqueness is enhanced by the unevenness of the ground on which it is built. The west front, flanked by the fifteenth-century steeples, is plain, pseudo-classical, and incongruous as regards its lowest body, which was reconstructed in the eighteenth century. The restorers fortunately spared the noble pointed arch above enclosing a beautiful rose-window with fine traceries.



PUERTA DE LA PELLEJERIA, BURGOS CATHEDRAL

A walk round the cathedral, unfortunately shut in though it is on most sides by houses, shows the exterior to be the reproduction in relief of the interior, every part of which is thus revealed and indicated, or embossed, as it were. Reaching the high ground on the north side, we may descend into the transept by the beautiful Puerta de la Coroneria, begun in the thirteenth century. In niches on each side of the square doorway stand life-size figures of the Twelve Apostles; above is the seated figure of the Saviour, attended by saints, the relief being enclosed within an arch of three orders filled respectively with seraphim, cherubim, and the souls of the just. Adjacent is the plateresque Puerta de la Pellegeria, dating from the year 1516. The detail is excellent, the execution vigorous. The doorway is flanked by the statues of saints in niches, and adorned overhead by large reliefs of sacred subjects in panels. The finest front is that

WEST FRONT OF BURGOS CATHEDRAL

ARCHWAY OF SANTA MARIA (SIXTEENTH CENTURY)

VIEW OF THE ESPOLÓN, BURGOS

BRIDGE AND ARCH OF SANTA MARIA, BURGOS

GENERAL VIEW OF THE "SARMENTAL," BURGOS CATHEDRAL

VIEW OF THE "SARMENTAL," BURGOS CATHEDRAL

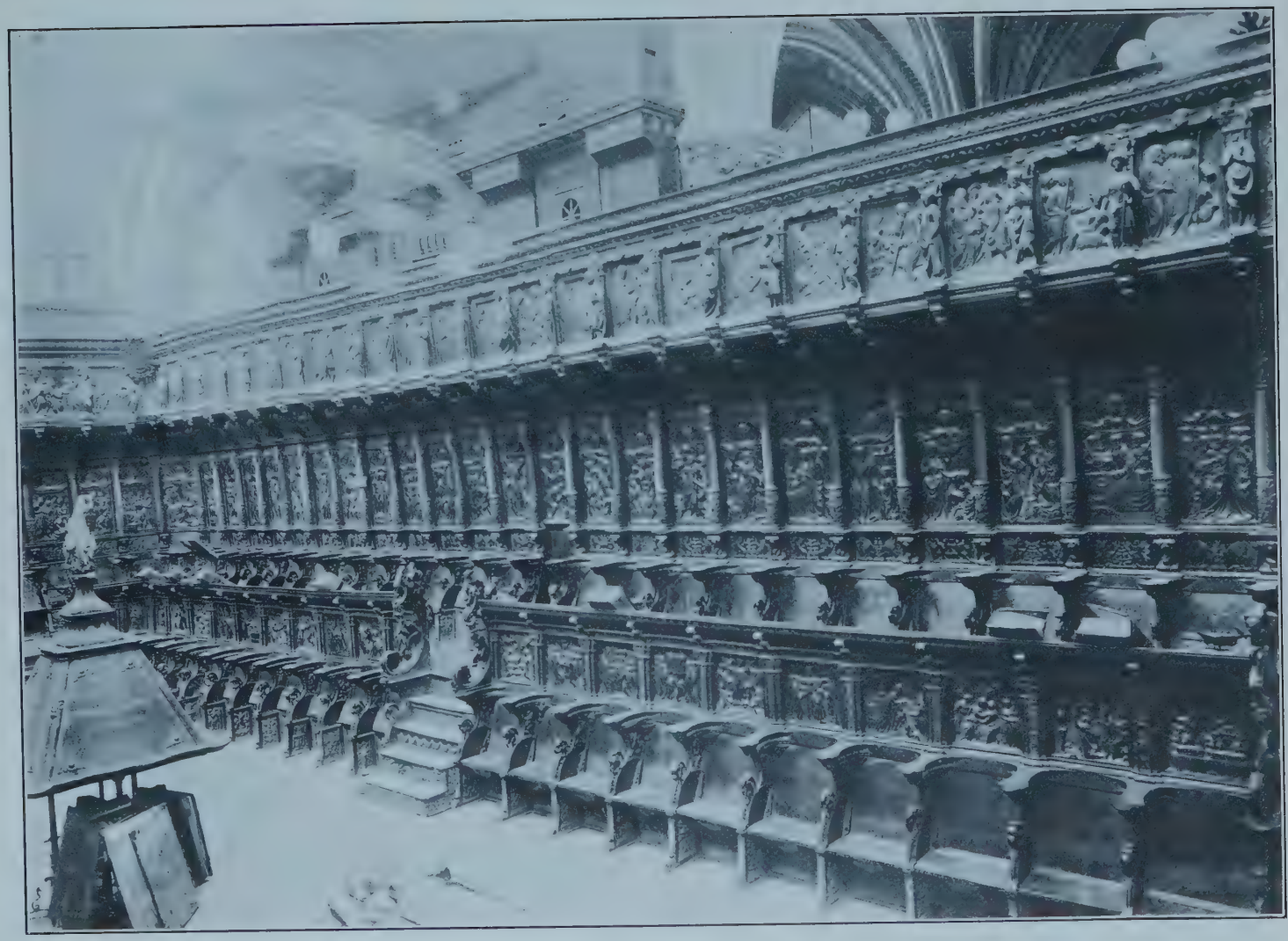
CARVING IN CHOIR, BURGOS CATHEDRAL

of the south transept. The entrance is surmounted by a square tower, with three great Gothic windows of four lights in the uppermost stage, each filled with elaborate tracery springing from the arms of angels. Below the magnificent rose-window is the actual doorway, very much resembling the Coroneria gate, and approached by a long flight of steps. On the shaft dividing the entrance is set a figure of the Virgin, which seems to bless all those coming to pray at the altar of her Son.

We enter the vast church. Though flooded with light and rather spoilt by the central position of the choir, the interior remains mediæval, pure and religious in the highest degree. Over the crossing rises the lantern or octagonal dome, which Philip II. said seemed like the work of angels. From afar we have beheld its pinnacles and spires cleaving the air 173 feet above the ground. We turn to the chancel. The altar is backed by a gorgeous but oppressive reredos of walnut wood, in four stages, profusely gilded, and loaded with statuary. This elaborate work dates from 1577, and is decidedly inferior to the fine reliefs by the celebrated Juan Vigarni ("Borgoña") at the back of the sanctuary. The reredos conceals the tombs of Don Juan, the rebellious son of Alfonso X., of Don Sancho, brother of Henry II., and his wife, Doña Beatriz.

Felipe Vigarni's skill is immortalised by the beautiful choir-stalls, carved with scenes from Genesis, the New Testament, and the lives of the Virgin and saints. Under the eastern lectern is the fine thirteenth-century bronze effigy of Bishop Maurice. The choir occupies three bays of the nave, which is separated from the aisles by twenty columns, each with eight engaged shafts. The triforium consists of wide bays of five or six lights each, with trefoil and quatrefoil traceries, enclosed within a semicircular arch, or "label," which is decorated with sculptured heads. Street declared that he had seen nothing like this elsewhere, and pronounced it to be the work of native architects. Above the triforium is the original clerestory.

Opening into the north aisle is the large chapel of St. Anne, founded in 1474 by Bishop Acuña, whose tomb is here, close to the much finer Gothic monument of Archdeacon de Fuente Pelayo (1492). One of the pictures in this chapel is attributed to Andrea del Sarto. The neighbouring chapel of St. Thecla, though in the Churrigueresque style, is



THE CHOIR STALLS, BURGOS CATHEDRAL

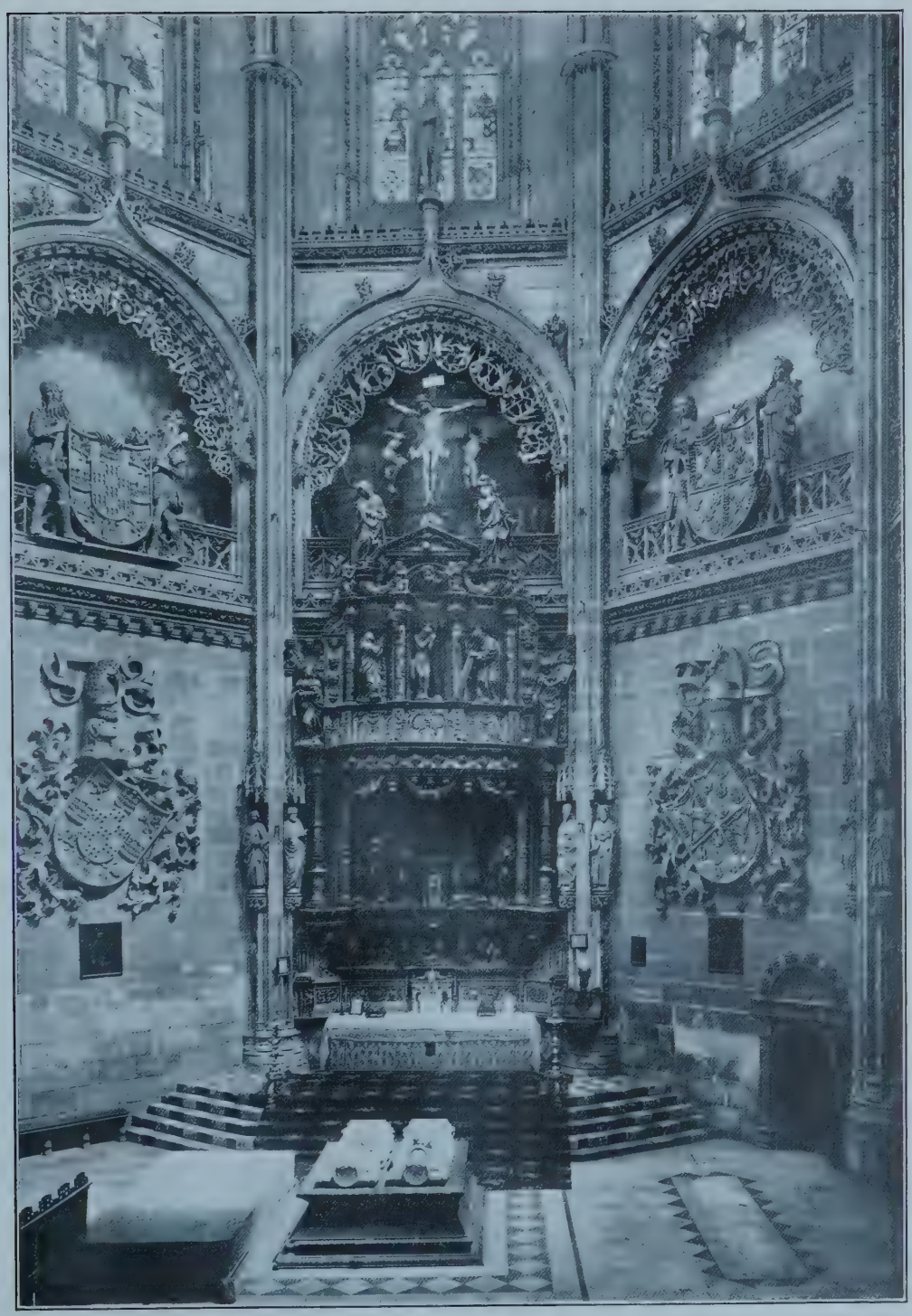
CHAPEL OF ST. ANNE, BURGOS CATHEDRAL

Chapel, the Bishop of Cartagena's tomb in the Visitation Chapel, and the superb kneeling effigy in bronze of Bishop Peralta in the seventeenth-century chapel of St. Henry. Older tombs are those of the Astudillo family in the large chapel of Santiago, where an abbot of San Quirce, one of the Velascos, lies beneath a monument worthy of his princely house.

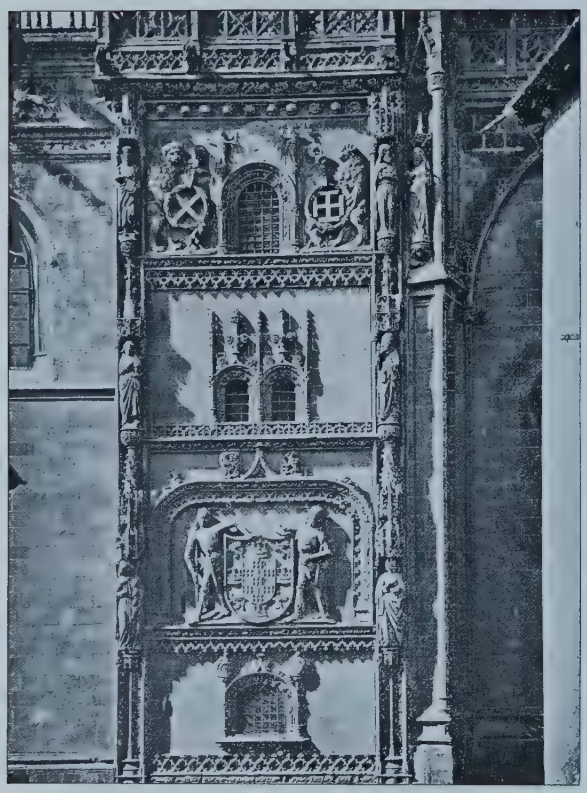
Crossing the north transept at the foot of Siloe's magnificent stairs, to the Coroneria gate, we pass into the ambulatory, and pause before the fine sepulchre of Archdeacon Villegas, an early translator of Dante. The tomb of Bishop Villahoz, like the chapel of St. Nicholas in which it is contained, belongs to the middle of the thirteenth century. Of the same date is the redeemed from ugliness by its lofty "half-orange" dome.

On the opposite side of the church, a glance may be taken at the curious image of the Cristo de la Agonia, said to have been carved by the fearful Nicodemus. The image has given its title to a work signed by El Greco, to be seen in the chapel of St. John of Sahagun. That saint is buried there, close to the two local martyrs, Centola and Helena. In fine tombs the cathedral is rich: there are Vigarni's monument to Canon Gonzalo de Lerma, and the noble sarcophagus of Canon de Bilbao, in the Presentation

STATUARY IN THE APSE, BURGOS CATHEDRAL



THE HIGH ALTAR IN THE GRAND CONSTABLE'S CHAPEL, BURGOS CATHEDRAL



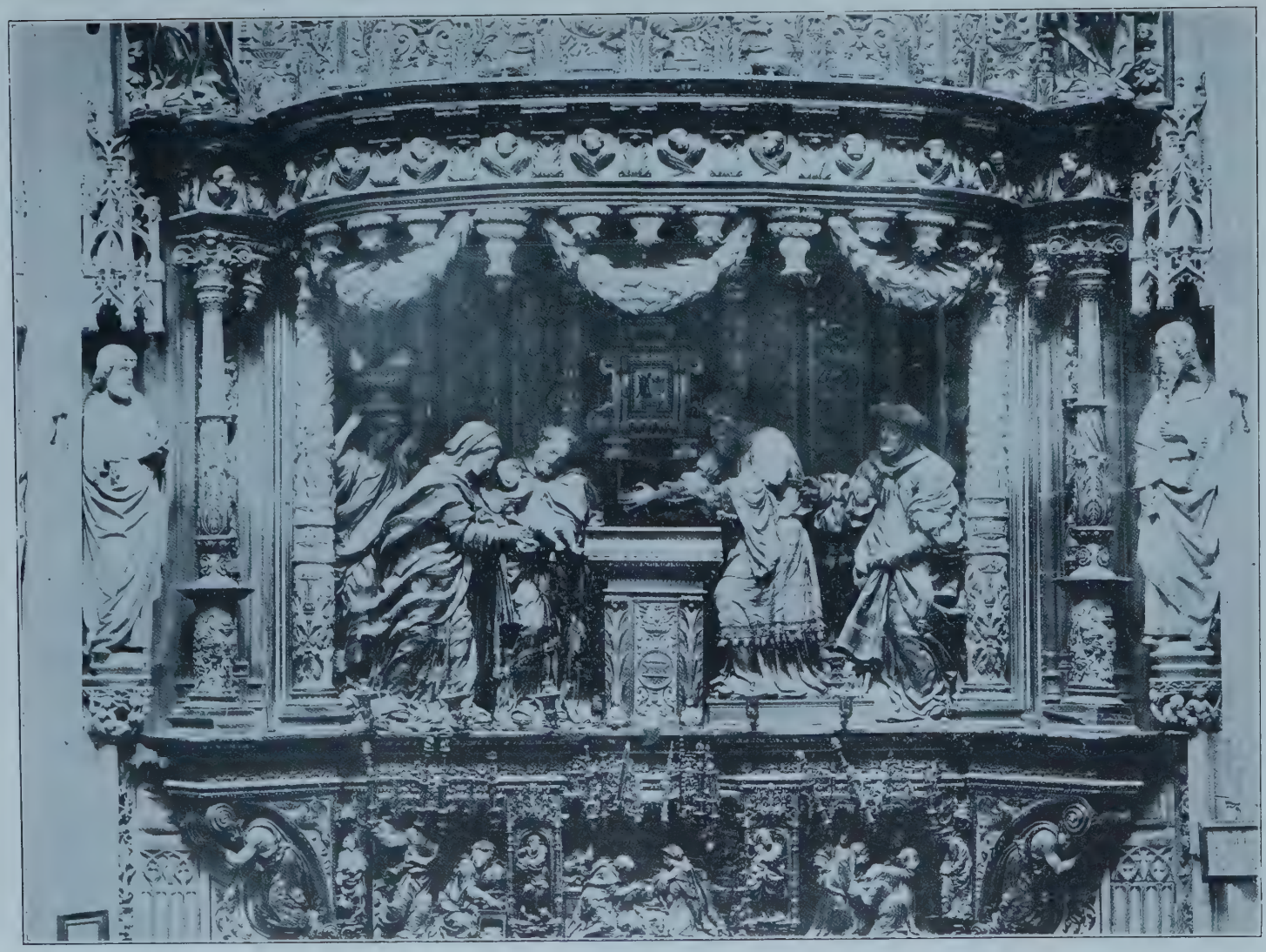
EXTERIOR OF THE CHAPEL DEL CONDESTABLE, BURGOS CATHEDRAL

the Constable, clad in complete armour, is noble and impressive. The slab of polished jasper close to the tomb weighs 33 tons, and was presumably intended to cover another sepulchre. The retablo, or reredos, of the principal altar is believed to be by Juan Vigarni, and the side altars, some in the Gothic, some in the Renaissance style, are all worthy of this princely and solemn mausoleum. It is enriched by a statue of St. Jerome by Becerra, and a "Magdalene" attributed by some to Da Vinci, by others to Luini. The splendour of the chapel is reflected exteriorly. It is divided into five stages, one of which exhibits the coats of arms

chapel of St. Gregory, wherein is entombed Bishop Fontecha.

Forming the eastern extremity of the church, behind the chancel, is the grand Constable's chapel, named after Don Pedro Fernandez de Velasco, Count of Haro, and Lord High Constable of Castile, to whose order it was built in 1487 by John of Cologne. The marvellous entrance arch, with its lace-like fringing, tapering pinnacles, and "reja," the masterpiece of Cristóbal Andino, belongs to Renaissance times, but the interior is late Gothic. The arms of the Velascos are displayed on the walls, and on the fourteen windows of stained glass. The central feature is the imposing tomb of the founder and his countess, before the altar. The recumbent effigies are of Carrara marble. The figure of

THE CORONERIA STAIRS



DETAIL OF THE HIGH ALTAR IN THE GRAND CONSTABLE'S CHAPEL, BURGOS CATHEDRAL

VIEW OF THE CLOISTERS, BURGOS CATHEDRAL

of the Velascos and Mendozas supported by two knights armed cap-à-pie; above them, lions are seen, upholding the monogram of Christ and the Maltese Cross. The stages are flanked by the canopied effigies of saints, both male and female.

The south side of the cathedral is covered by the cloisters. Built about the beginning of the fourteenth century, they are certainly the most beautiful structures of their kind. We enter through a pointed archway, adorned with statuary and heraldic achievements. The head of St. Francis of Assisi is stated to be an actual portrait. It is worth noting that in the relief representing the Baptism of Christ, the rite is administered to the Saviour *seated*. The ornamentation is confined to the upper cloister. Of the numerous good statues the most interesting are those of St. Ferdinand and his wife, Beatrice of Swabia, who both hold rings in commemoration of their marriage at Burgos. The statues of Abraham and St. James date from the thirteenth century. Another interesting relic of antiquity is the famous Cofre del Cid, hanging in an adjacent chapel. The hero, being short of cash, induced a Jewish usurer—*mirabile dictu*—to lend him money upon the security of this trunk, which he represented to be laden with valuables, but which was in reality only filled with sand. This transac-

THE CLOISTERS, CONVENT OF LAS HUELGAS, BURGOS

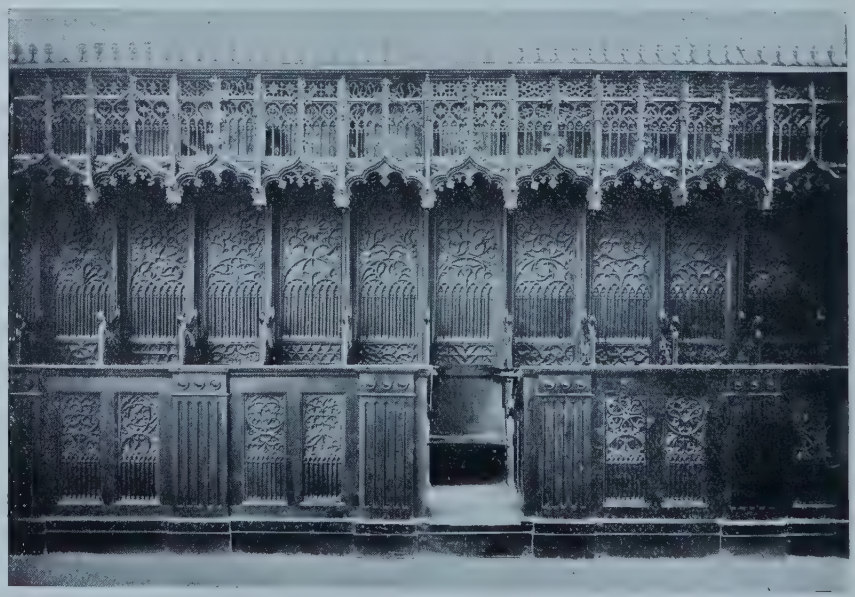
ALTAR OF SANTA ANA, BURGOS CATHEDRAL

LA CARTUJA DE MIRAFLORES. A SIDE DOOR

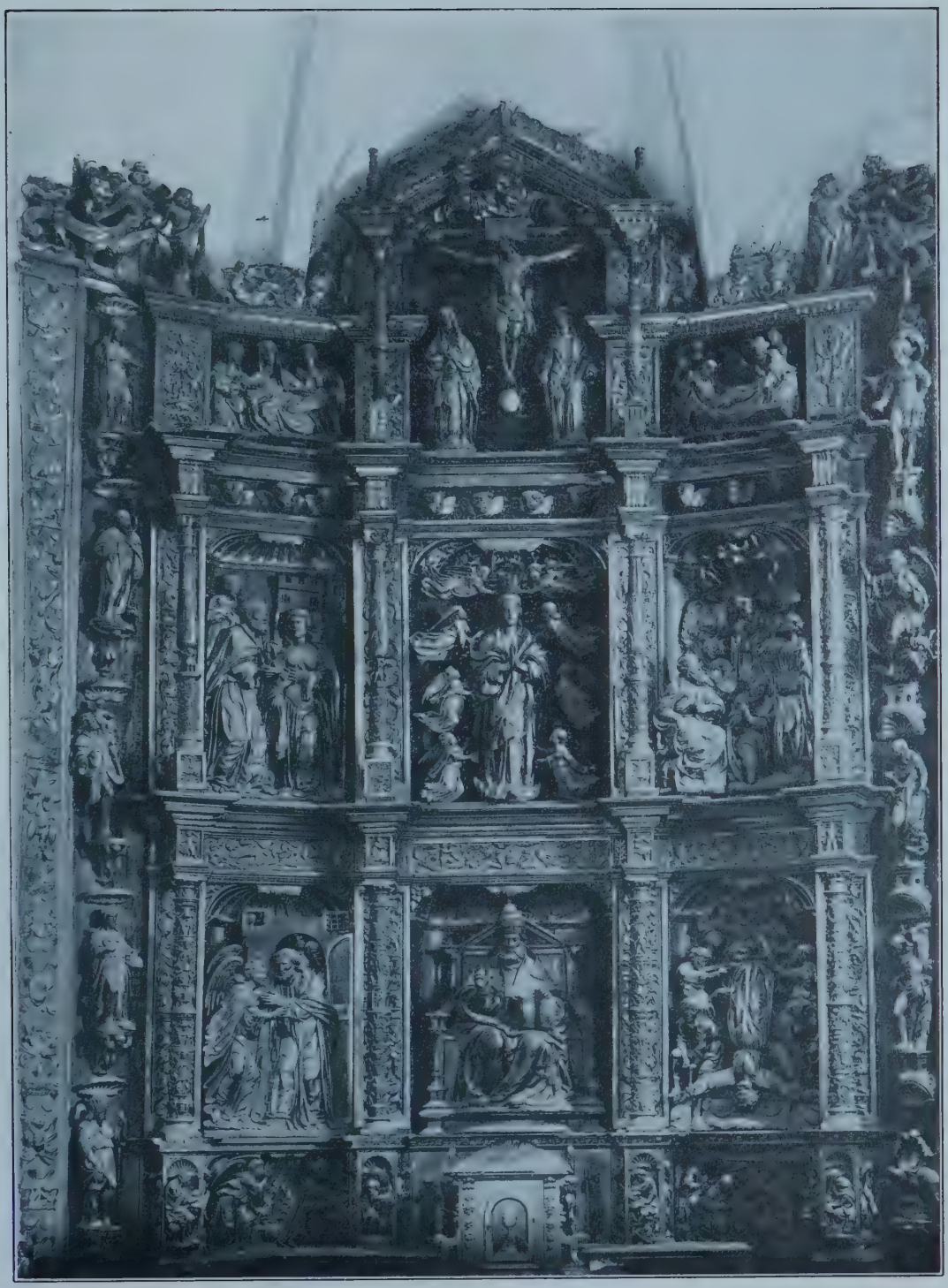
tion seems to have cured the race of Israel of their credulity in financial matters once for all. The chest does not, of course, really date from the Cid's time, but it must have lasted a good many centuries.

The chapels opening into the cloister contain many objects of interest, notably the beautiful tomb of Canon Santander, dating from the sixteenth century. In the chapter-house is a "Crucifixion" signed "Greco," and a St. John attributed to Murillo. There remains to be seen the old sacristy with corbels quaintly carved with scenes from a lion-hunt.

The other great ecclesiastical building of Burgos—the Cistercian convent of Las Huelgas—stands about a mile from the town. It was built in 1180 by Alfonso VIII. and his Plantagenet wife, and thus is older by a half-century than the cathedral. Here Edward I. was dubbed a knight by Alfonso the Learned, and here the Black Prince lodged after the battle of Navarrete. The convent is still occupied by a community of high-born nuns, whose abbess is one of the greatest ladies of Spain. Only the outside and courtyard of the conventual buildings are open to public inspection, and even in the church (built by St. Ferdinand in 1279) strangers are not allowed into the nave, where the nuns may be seen seated in their grandly carved stalls. Through the grille a glance may be obtained of the tombs of the royal



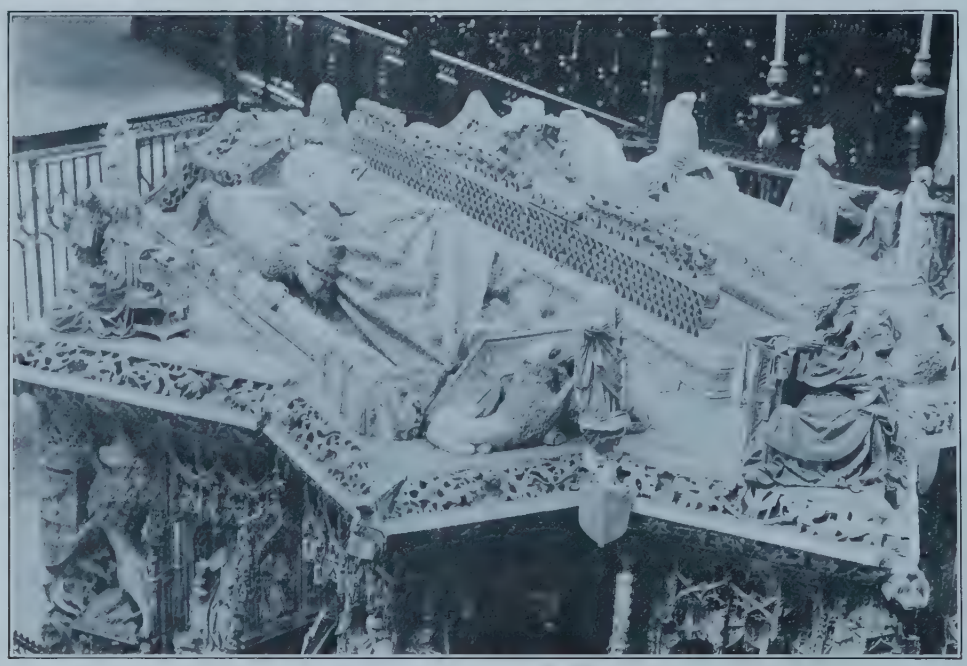
DETAIL OF THE CHOIR, LA CARTUJA DE MIRAFLORES, BURGOS



HIGH ALTAR OF SANTA GADEA DEL CID, BURGOS

founders. In the church are likewise buried Alfonso VII., Sancho I., and Queen Berenguela, mother of St. Ferdinand. In the choir is hung a trophy of the victory of Las Navas de Tolosa, said by some to be a Moorish standard, by others to be the flap of the Almohade Amir's tent. A replica hangs in the chancel, which is hung with rich tapestries given by Philip I. The building, both internally and externally, is severe and English-looking, and has undoubtedly served as the model of many Spanish churches and convents.

Not far off is the Hospital del Rey, founded by Alfonso VIII. as a hospice for pilgrims to Santiago. It was rebuilt in the sixteenth century, and is considered one of the triumphs



SEPULCHRE OF DON JUAN II. AND ISABEL. (CARTUJA, BURGOS)

of the plateresque style. The Puerta de Romeros exhibits a profusion of ornament, relieved by the vigorously executed statue of St. James and the crowned heads of the founders. The courtyard, though in good taste, is marred by the multiplication of arches.

Far more interesting and substantially more ancient is the charter-house, or *Cartuja*, of Miraflores, built for a palace of Henry III. and converted into a monastery by his son, John II., in 1442. Rebuilt by John of Cologne, the fabric was not actually completed till the reign of Isabella the Catholic. The church reminds one of San Juan de los Reyes at Toledo. The nave is divided into three parts—for the clergy, lay-brothers, and laity respectively. The beautiful walnut-wood stalls of the lay-brothers were carved in 1558 by Simon de Bueras, and are scarcely, if at all, inferior to the priests' stalls, which reveal the skill of Martin Sanchez (1489), a Spaniard whose style was very Flemish. The altar,

THE SARMENTAL TRANSEPT, BURGOS CATHEDRAL

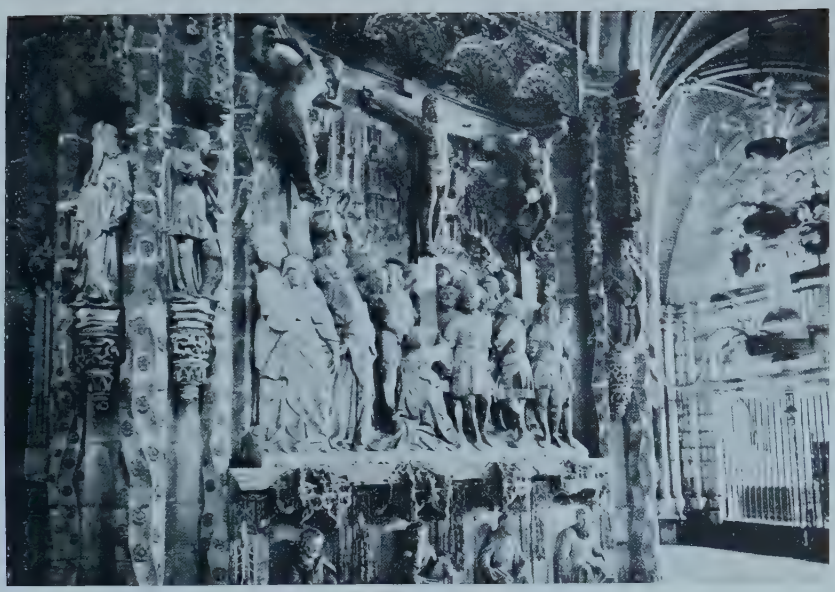
PORCH OF THE CHURCH OF SAN ESTEBAN

designed by Diego de Siloe, was encrusted with the gold brought from America by Columbus on his second voyage. Behind it is the magnificent altar-piece, the work of Siloe and Diego de la Cruz. The figures of John II. and his queen, attended by their guardian angels, are seen kneeling on fald-stools. Above the tabernacle is a superb cluster of angels, with the symbolical figure of the pelican. The priest's seat by Martin Sanchez is one of the finest specimens of church furniture anywhere to be seen.

But the supreme objects of interest in this church are the tombs of John II. and his queen, and of their son, the Infante Alfonso. They were erected by Gil de Siloe by order of Isabella the Catholic. The effigies of the royal pair repose on an alabaster tomb with eight angles. Their escutcheons are upheld at each angle by two crowned lions. In the niches between are the figures of Apostles or the cardinal virtues. The wealth of statuary, reliefs, and ornamentation baffles description. The canopies over the statues, the miniature buttresses separating them, the edges of the slab, have all been made fields for the exercise of the sculptor's art. Here and there the charming figures of Cherubim seem about to take flight. At other points lions are playing with or are about to devour beautiful nude children. The detail is marvellous in its delicacy, vigour, and animation of design. The effigies of the king and queen have also been carved by a master hand. The expressions and attitudes of both belong to the living rather than the dead, and the lace-work on the queen's robe looks as if the least breath of wind would ruffle it.

The Infante Alfonso is shown kneeling beneath a canopy, which is bordered with an exquisite fringe of tracery representing a vine to which chubby children are clinging. The tomb rivals that of the prince's parents, and ranks with it among the very finest sepulchral monuments of Europe.

The church of San Gil, rebuilt in the fourteenth century, contains some curious effigies let into the floor, with bodies in black marble and faces and hands in white. Several of the parish churches are rich in tombs older than the surrounding fabrics. The church of Santa Agueda, or Gadea, associated with the Cid, dates in its actual form only from



DETAILS OF THE EXTERIOR OF THE CAPILLA MAYOR, BURGOS CATHEDRAL

LA CARTUJA. THE PRIOR'S SEAT, BURGOS

OUR LADY LA MAYOR. STATUE IN SILVER, BURGOS CATHEDRAL

PULPIT OF THE PARISH CHURCH, BURGOS

the fourteenth century, and the site of the hero's house is marked by an ugly and uninteresting monument.

The monastery of St. Pedro de Cardeña, where he and his horse, Babieca, were buried, has been modernised and there is little about it to assist the imagination. The tomb of the Cid is empty. The bones, with those of Doña Jimena, are treasured in a walnut coffin at the Ayuntamiento or town hall.

Of the numerous old mansions of Burgos, the most interesting is the Casa del Cordon, now the residence of the Captain-General of Old Castile. It was formerly the palace of the family whose tombs we have seen in the Constable's Chapel. It was built at the same time as the chapel, and probably by the same hands. Here Philip I. drew his last breath, and here the treaty was signed, which incorporated Navarre with Castile. Here, too, Columbus appeared before his sovereign on his return from his second expedition, and Francis I. of France was entertained on his way home by the Constable of Castile. The building is massive and not devoid of picturesqueness. The long, two-storeyed façade is flanked by square towers at each end, and pierced by windows with balconies. The square doorway is contained within a label, in the form of a twisted rope, which is presumably the "Cordon" or girdle of St. Francis, or perhaps part of the insignia of the Order of Teutonic Knights. Within this odd device are carved the sun in splendour and the escutcheons of the allied houses of Velasco and Mendoza

In the southern quarter of the city is the Casa de Miranda, now a candle factory, but a fine example of the domestic architecture of the Renaissance. It is entered through a noble doorway decorated with heraldic achievements. The friezes are relieved with medallions, escutcheons, and caprices in the usual sixteenth-century style. The staircase exhibits very harmoniously the transition from late Gothic to early plateresque. The old college of St. Nicholas, dating from 1570, is also in the best style of that period.

SEPULCHRE IN THE CHOIR OF SANTA MARIA LA REAL DE LAS HUELGAS, BURGOS

SORIA

SORIA, a pleasant town on the Upper Duero, still girt by a crumbling wall, is often spoken of as one of the coldest spots in Spain. It contains several ancient buildings, notably the old palace of the counts of Gomara, the tower of Urraca, and the Casa de los Clavos, so called from the enormous nails driven into the doors; above the entrance is the coat of arms of the old owners, with two wild men as supporters.

The religious edifices of Soria are important. The collegiate church of San Pedro dates, in its oldest part, from the twelfth century. The aisles are separated from the nave by Doric columns supporting pointed vaultings. In the Gothic cloister are two sepulchres, said to be those of King Alfonso VIII. and of King Sancho IV. of Castile. Through the perforated sides of another sarcophagus, the bones of skeletons may be seen. The ruined church of San Nicolás also appears to date from the

ROMAN CLOISTERS IN THE COLLEGIATE CHURCH OF SAN PEDRO, SORIA

twelfth century, and is entered through a noble Gothic porch. Nuestra Señora del Espino, after San Pedro the most important religious edifice in the town, dates from the fifteenth century, the church of San Juan, with an interesting apse, being about two hundred years older.

THE HERMITAGE OF SAN SATURIO, SORIA

VILLAGE OF VIMESA, SITUATED IN THE FAMOUS "MONTES PINARES," SORIA

In the neighbourhood of Soria are several picturesque churches and monasteries, for the most part in ruins. San Saturio, a favourite resort of pilgrims, is, however, a well-preserved building in a commanding situation; beneath it are a number of caves, one of which is the chapter-house of a semi-military confraternity.

The ruined convent of San Juan del Duero is a Romanesque structure, consisting of a single nave and a square choir, with a semicircular apse. The atrium is formed by arcades curiously disposed, and the capitals and other details justify this church's claim to rank among the national monuments of Spain.

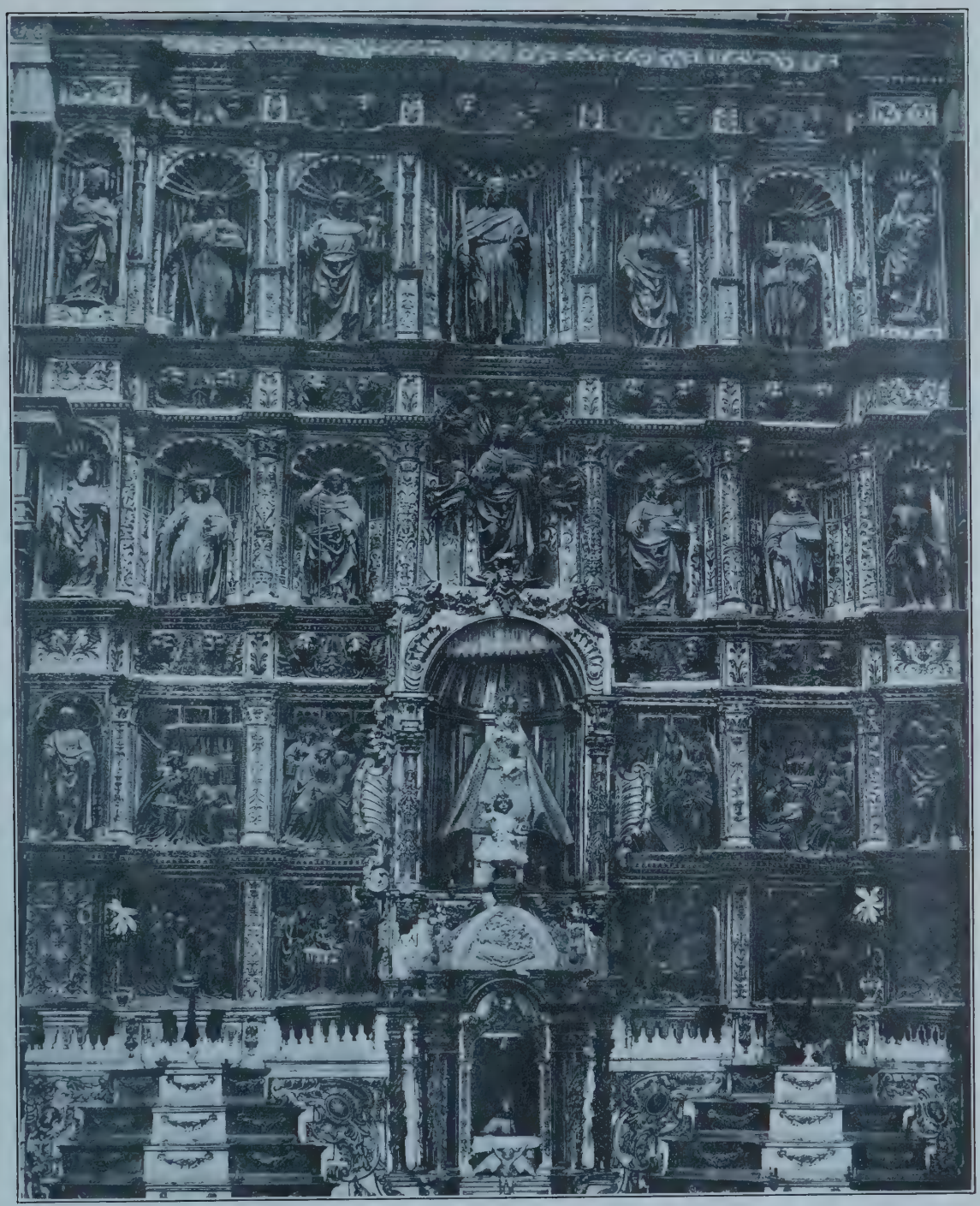
CLOISTER OF SANTA MARIA DE HUERTA, SORIA

PALENCIA

PALENCIA, like many other towns of Old Castile, has a glorious past and a present which is most kindly described as lifeless. Its glory belongs to very remote times. Before the Romans set foot in Iberia it was an important town, and distinguished itself in after times by its resistance to the invader. Three times the legionaries retired baffled from before its walls, discomfited and diminished. When at last the Romans took possession, Pallantia grew into a powerful, wealthy city, which early embraced Christianity. Under the Moorish dominion, however, it was reduced to insignificance, to rise again upon the re-conquest. Alfonso VIII. is regarded as the second founder of the town. He transformed the school, for which it had already acquired a certain renown, into a university—the first established in Spain—in the year 1208; but the light of learning flickered low and went out less than forty years later. The town preserved something of its old importance throughout the Middle Ages. The women went about with gold-fringed gowns, by virtue of a privilege commemorating their defence of the town in 1388 against the soldiers of John o' Gaunt. Their husbands joined the Spanish "commune" of 1520, and many a head was stuck over the gates of Palencia, in consequence, after the fatal day of Villalar. Indeed the Palentinos have led so strenuous a life that we cannot wonder, as we pass down their long, winding, arcaded street, that their town presents so exhausted an appearance. We make first, of course, for the cathedral. A forbidding fabric occupies the site of the shrine of St. Antholin, discovered after miraculous fashion by Sancho the Great, of Navarre, while hunting. The existing church was begun in 1321, and completed about two hundred years later.

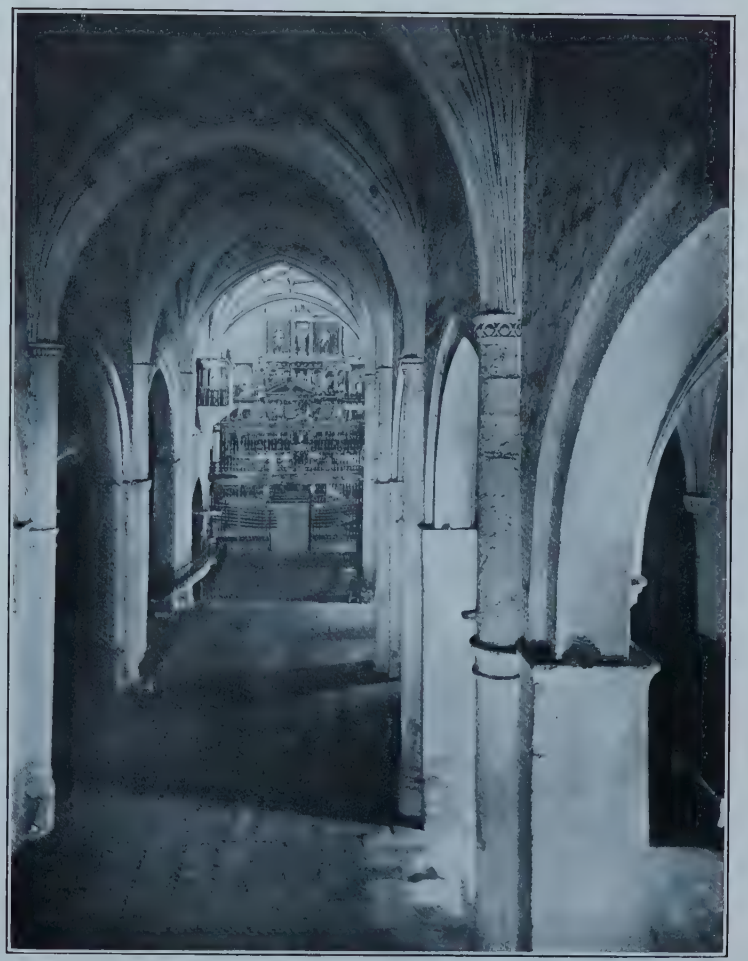
CHAPEL OF SAN PEDRO, PALENCIA CATHEDRAL

The only interesting external feature is the Puerta del Obispo, which is in the florid Gothic style. The whole church has suffered badly from atmospheric action. Its peculiarity of plan is a second transept projecting from behind the chancel, between it and the apse. In this part of the church is buried Doña Urraca, Queen of Navarre, the daughter of Alfonso VIII. Despite Street's severe strictures on the building, the interior must be pronounced



THE HIGH ALTAR, CHURCH OF SAN PABLO, PALENCIA

THE NAVE,-PALENCIA CATHEDRAL



THE NAVE, CHURCH OF SAN PABLO, PALENCIA

WEST SCREEN OF THE CHOIR, PALENCIA CATHEDRAL

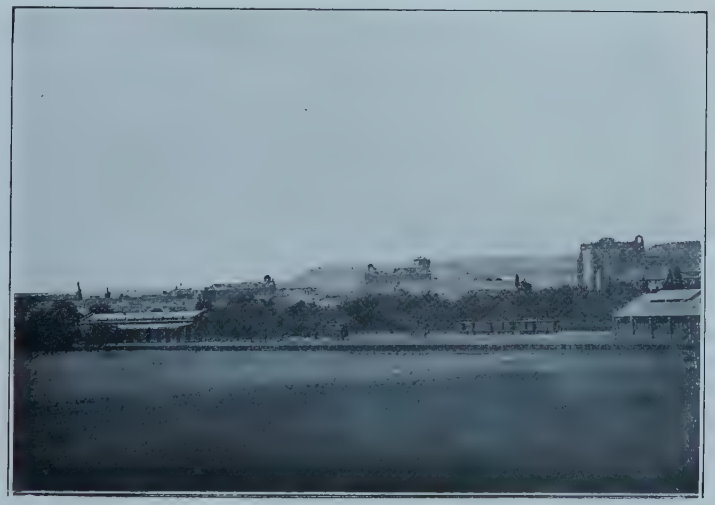
INTERIOR, PALENCIA CATHEDRAL

GENERAL VIEW OF PALENCIA FROM SAN PEDRO

CLOISTERS OF THE CATHEDRAL, PALENCIA

GENERAL VIEW FROM SANTO CRISTO DE OTEROS, PALENCIA

PALENCIA CATHEDRAL



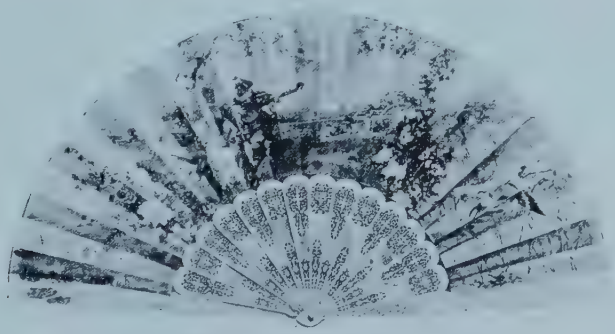
PALENCIA

NORTH FRONT OF THE CATHEDRAL, PALENCIA

dignified and beautiful. The nave is lofty, finely vaulted, and formed by very graceful clustered columns, above which are seen the arms of the prelates who ruled the see from the middle of the fifteenth to the end of the sixteenth century. The chapels are confined in the body of the church to the Gospel side. In the Capilla de la Cruz is buried Raimundo, the bishop who, in 1181, granted the town a municipal charter. The choir occupies the two eastern bays of the nave. Its walls are recessed so as to contain small shrines or chapels in the late Gothic and plateresque styles. The western screen was designed by Gil de Siloe, and its altar-piece by Juan de Holanda. Beneath it is the cave of St. Antholin, discovered by the King of Navarre. Some valuable Flemish tapestries and a painting of the Espousals of St. Katharine by Mateo Cerezo are the most important treasures of this, described by one writer as "the most spacious, haughty, severe, and complete of all the cathedrals of Old Castile."

PULPIT AT THE BACK OF THE CHOIR, PALENCIA CATHEDRAL

The church of St. Michael is older by a century. Nave and aisles end in apses, and a tall square steeple, flanked by rounded buttresses, rises over the west porch, which is rather dwarfed in consequence. The six orders of the arch are adorned with good, early sculpture, sadly damaged. Another ancient church—St. Francis—has been "paganised," as Street puts it, and is attached to the county hall or prefecture. Somewhere within its walls is buried Don Tello, the brother of Henry of Trastamara. The Dominican church of St. Pablo is a Gothic building by Berruguete. In one of the churches of Palencia the Cid is said to have been married to Jimena. Of the walls which once surrounded the town, two fragments remain in the shape of two ancient gates. The older of these is flanked by half-round towers, with merlons high peaked after what we are told was the Moorish fashion.



A SPANISH FAN—THE GUITAR PLAYER

VALLADOLID

VALLADOLID is a prosperous, bustling town, vaguely resembling Madrid, with which it disputed for a time the rank of capital of Spain. Upon the general resettlement of the basin of the Duero that took place in Alfonso VI.'s reign, the place became the fief of Count Pedro Ansúrez, the companion of the king's exile at Toledo. Upon the extinction of the male line of Ansúrez in 1208, the town was resumed by the crown and soon after became the residence of the queen-regent, Berenguela. St. Ferdinand was crowned here, and during the regency of Maria de Molina, a native of Valladolid, the city ranked before Burgos.

GENERAL VIEW OF VALLADOLID

The monastery of St. Paul became the permanent residence of John II. and his court, and that splendour-loving monarch confirmed the city in its precedence of all other towns in his kingdom. It was Philip II., oddly enough a native, who extinguished Valladolid's pretensions by his decree declaring Madrid the "unica corte." It resumed its rank, notwithstanding, for a few years in the next reign. Though Philip II. thus deposed the town from its lofty status, he practically rebuilt it, after a devastating fire, and persuaded the Pope to erect it into a diocese in the last years of the sixteenth century. It is to this era of reconstruction that we owe the handsome Plaza de la Constitucion, the focus of the city's life. It is, as Ford says, a miniature Puerta del Sol. The houses enclosing it are of uniform architecture, with three tiers of balconies in the three Grecian orders, and with a portico covering the side-walk, supported by massive granite columns. Here took place several solemn autos-da-fé in the reigns of Ferdinand and Isabella and

Philip II. preparatory to the immolation of the victims on the Campo Grande—the park now bordered by the handsome Acera de Recoletos. The piety of the age is also

HOUSE IN WHICH CERVANTES LIVED

commemorated by the extremely unsightly cathedral, begun in 1585 according to the plans of Herrera, and transmogrified in the eighteenth century. The interior, still incomplete, is not altogether wanting in massive grandeur, but it contains little worth

GENERAL VIEW OF VALLADOLID

examination, except the tomb of Count Pedro Ansúrez, brought from an older church, and a splendidly worked silver monstrance by Juan de Arfe.

Far more interesting is the venerable church of Santa Maria la Antigua, built in the reign of Alfonso IX. (1230–1244). The tall steeple, thoroughly Lombard in character with its tiled roof and semicircular windows in all its four stages, is one of the few prominent landmarks of Valladolid. The nave and aisles all terminate in apses, that of the nave being in the Gothic style, those of the aisles in the Romanesque. The buttresses taper off into graceful finials, with crockets and gargoyles, and a good balustrade runs round the main apse and transept below the roof.

CHOIR STALLS, PROVINCIAL MUSEUM, VALLADOLID

The interior also exhibits a mixture of the Romanesque and Gothic styles, and seem to prove that certain portions of an earlier structure were incorporated with Alfonso IX.'s church. The choir, contrary to the usual rule in Spain, is carried in a gallery at the west end of the church. The chapels are not interesting, and the most valuable accessory is the over-elaborate and fantastic but unquestionably skilful reredos by Juan de Juni (1551–1557). The Romanesque cloister, north of the church, makes up with the steeple the most picturesque group of buildings in Valladolid.

THE LIBRARY, VALLADOLID

Close by is the baroque façade of the university, which is an institution dated from the eleventh century. It includes the English and Scots Colleges, founded, in 1590 and 1627 respectively, for the training of English and Scottish aspirants for priesthood. We may now turn to the little Plaza del Ochavo, where that great man, Alvaro de Luna, Constable of Castile, was beheaded on the morning of June 2, 1453; or proceed to the Plaza de San Pablo, past the house where Alonso

THE ROYAL PALACE, VALLADOLID

PORTAL OF ST. GREGORY

Cano is said to have killed his wife. The Dominican monastery of St. Paul which gives its name to the square was founded in 1276 by Violante, the rebellious consort of Alfonso XI., and was subsequently, as we have said, the home of John II. The present building is mainly the creation of Cardinal Juan de Torquemada (not the Inquisitor) who died in 1468. The façade is in the debased late Gothic style, and was evidently designed to exhibit the evidence of the architect's or rather the sculptor's skill. The execution is wonderfully good, but the riotous exuberance of the decoration renders description difficult. The doorway is placed within an arch of a curious waved line. On either side are the statues of Dominican saints beneath gorgeous canopies. Above the arch is an elaborate relief, all this being enclosed within an ugly flattened arch, which is carried up into a pointed canopy, covering the figure of Christ. At this stage a huge trefoil arch with exquisite fringing and reliefs, frames three windows with beautiful traceries. Thence to the roof the façade is covered with statuary and heraldic achievements, hardly a square

HOUSE WHERE KING PHILIP II. WAS BORN, VALLADOLID

foot being left free of decoration. The front of the adjoining college of St. Gregory (1488–1496) is hardly less elaborate and betrays more originality, though the execution is by no means as good. The "wild men" on either side of the doorway are possibly an allusion to the discovery of America. A pretty relief of a pomegranate tree, sheltering children and birds in its branches, occupies one of the divisions of the front. The interior of the college has a spacious arcaded court, but inside and out the excessive ornamentation wearies the eye and spoils the effect of the whole. We turn almost with relief to the architecturally uninteresting house at the corner of the square, where Philip II. was born. In the palace built by the Duke of Lerma, and sold by him to Philip III., Napoleon took up his quarters on his visit to Spain in 1809. The building occupies the site of the house of Juan Vivero, where, on October 19, 1469, the Infanta Isabella, in defiance of the king her brother's wishes, was married secretly, but with great ceremony, to Ferdinand of Aragon.

GALLERY IN THE COURT OF ST. GREGORY, VALLADOLID

ALTAR-PIECE CARVED IN WOOD (END OF THE FIFTEENTH CENTURY), VALLADOLID MUSEUM

The site of the old Alcazar is covered by the Benedictine monastery (now a barracks) begun in 1453. The plan of

the church reminds one of Santa Maria la Antigua. Having visited these churches and colleges, we may turn our attention to the museum, formerly the Colegio de Santa Cruz. The principal façade is a fine example of plateresque work, with much that is Gothic about the detail. Within its walls have been collected some important examples of Spanish sculpture and carving. Here may be seen Juan de Juni's "Dead Christ"—a most powerful and realistic performance; and his not less vigorous and decidedly more pleasing "St. Bruno." Gregorio de Hernández, who died in 1656, is represented by "St. Theresa." It was this sculptor who set the fashion of draping statues, since followed with such unfortunate results.

Few artists in stone or wood or on canvas have so well expressed the evil passions of a mob as the unknown sculptor of "Christ bearing His Cross." The multitude is

HOUSE IN WHICH CHRISTOPHER COLUMBUS DIED, VALLADOLID

composed, of course, of local types—of those ferocious "bravos" and "picaros" who abounded in Spain at that time, and whose ugliest traits have here been caught and rendered with astonishing realism. A different genius is revealed by the beautiful statues in bronze gilt of the Duke and Duchess of Lerma, which once decorated their tombs at St. Paul's. They were begun by an Italian, but finished, it is believed, by a local sculptor.

Not far from the museum is the house where Columbus died (No. 7 Cristóbal Colon). He lodged here on his return from his last voyage, and remained here eighteen months absolutely neglected by the cold-hearted Ferdinand. His last days were cheered by an

encouraging and gracious message from Philip I., who had just landed in Spain. But on May 21, 1506, the Admiral of the Indies went on his last and longest voyage.

The house of another great man is to be seen in the Calle Miguel Iscar, near the Campo Grande. It was within its walls that Cervantes finished the first part of "Don Quixote" and in Valladolid that he was imprisoned on the charge of having taken part in a brawl, in which he really played the part of the good Samaritan. Berruguete's work-

HEAD OF ST. PAUL, CARVED IN WOOD (COMMENCEMENT OF THE EIGHTEENTH CENTURY), VALLADOLID MUSEUM

shop is to be seen at San Benito, and the house of the unfortunate Calderon, minister of Philip III., in the Calle Teresa Gil. Fine old houses are not uncommon in Valladolid. A cold, modern town it seems at first sight, with formal squares, straight streets, and dignified buildings; but behind these you find the old city of John II., a labyrinth of tortuous lanes, gloomy palaces, and mysterious convents. But there is no stagnation here. The centre of the corn trade of Castile, the seat of the greatest railway shops in Spain, no city between the Guadarrama and the sea gives such promise as Valladolid.

SALAMANCA

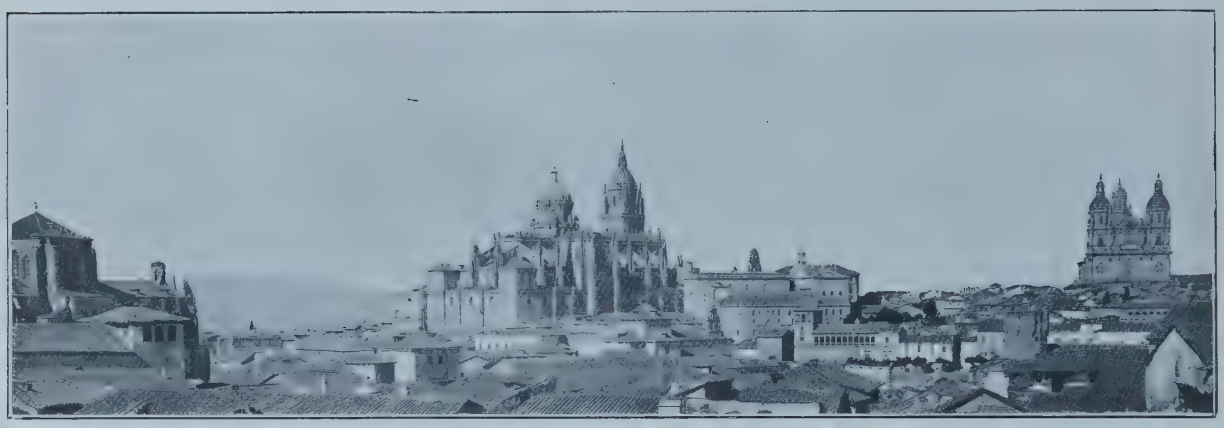
WE are accustomed to think of Salamanca as a Spanish Oxford, as a home of the Muses. Such indeed it was, and in a sense, is, but the citizens have distinguished themselves in past times as much by their devotion to Mars as to Minerva, and would cordially have assented to Don Quixote's remark that sword never blunted pen, nor pen sword. The first mention of the town in history is in connection with the Punic Wars, when the natives, with the assistance of their wives, outwitted and escaped from Hannibal. During the wars between the Christians and Moors, Salamanca repeatedly

GENERAL VIEW OF SALAMANCA

changed hands, fighting hard for liberty, and was finally confirmed in the possession of the Leonese in 1085. Alfonso VI. then sent his brother-in-law, Count Raymond of Burgundy, to re-people the exhausted district. With the count came as bishop, the Cid's confessor, Jeronimo Bisquio, who built the old cathedral, where he was, full of years and honours, laid to rest. The townsfolk early gave proof of their insubordinate temper, and made

SALAMANCA CATHEDRAL FROM THE SEMINARIO

forays on their own account into the Moorish territory, each man, as they proudly declared, being his own leader. Their want of organisation more than once cost them dear, and they were at last constrained to ask the king to appoint a commander. Under his guidance

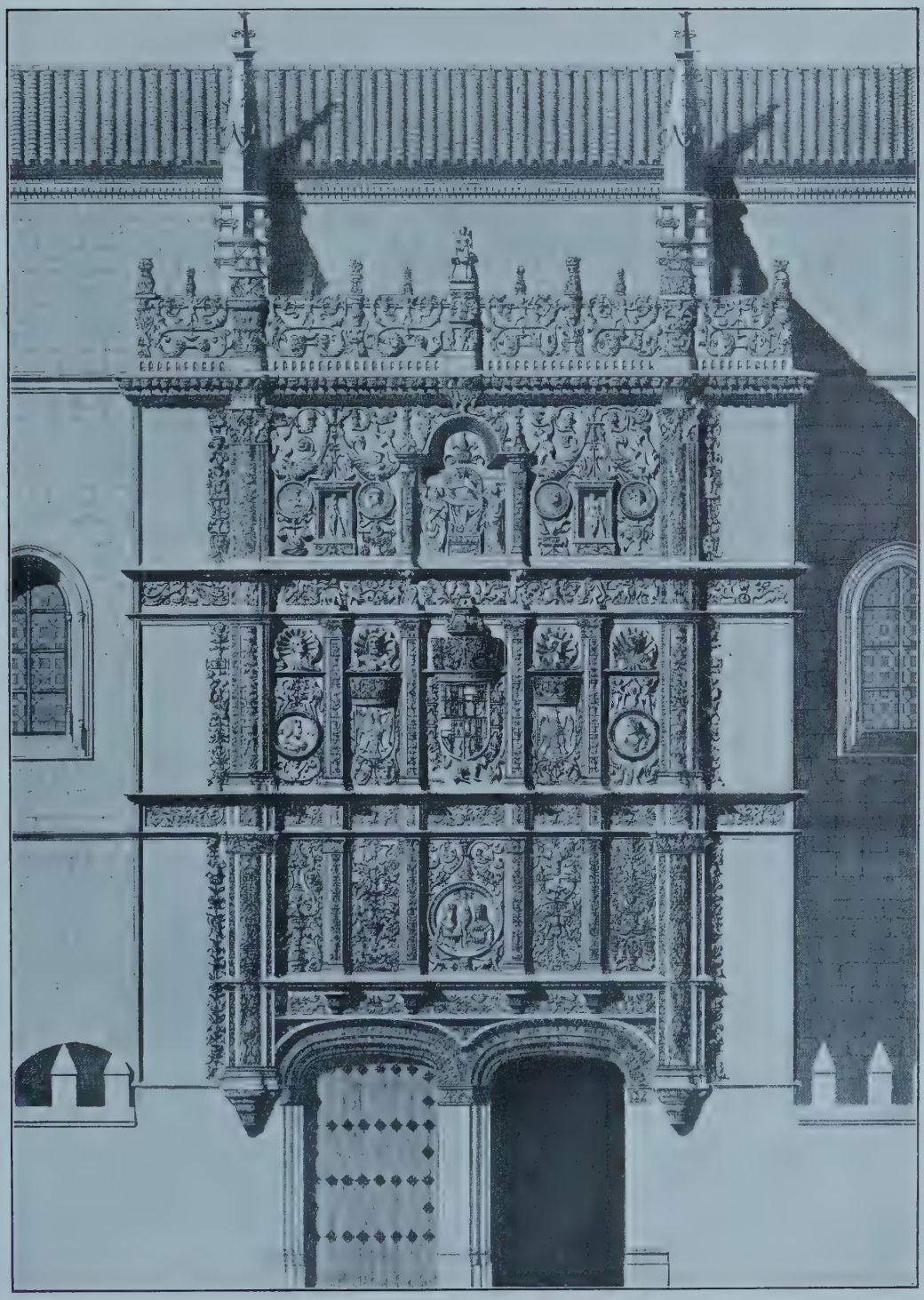


SALAMANCA CATHEDRAL FROM THE EAST

they achieved wonders. In 1170 they broke out into open rebellion against Ferdinand II., and were defeated by him with great slaughter at Valmuza. The bishops were of the same martial mood as their flock, and we read of one of them following Henry of Trasta-

THE SEMINARIO FROM THE IRISH COLLEGE, SALAMANCA

mara to the field with five hundred lances. Meanwhile the town was distracted by bloody feuds and deadly vendettas, which the exertions of St. John of Sahagun (1460) allayed but could not extinguish. In all the civil wars to which the kingdom was a prey, Salamanca took a violently active part. In every disputed succession or political crisis,



PORTAL OF THE UNIVERSITY, SALAMANCA

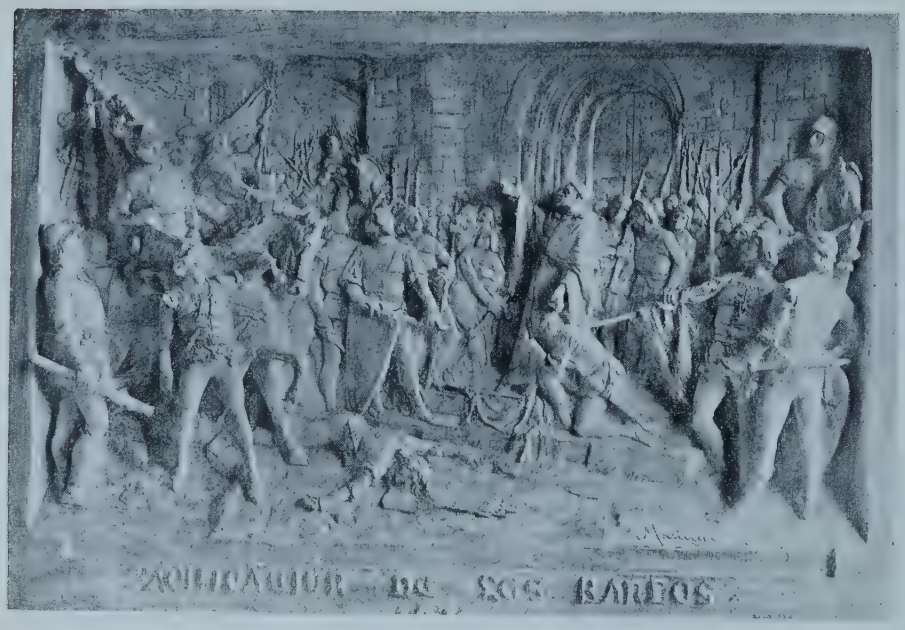
RIVER GATE

the old faction fights. Yet amid the incessant clash of arms, arts and letters flourished, and the university was acclaimed by Pope Alexander IV in 1255 as one of the four wonders of the world. But in the eighteenth century came floods, bad harvests, and the earthquake of 1755. It was but a poor and broken-spirited city, on which the French levied a crushing contribution in 1809, and which three years later they sacked from end to end. Salamanca has worshipped Mars and the Muses; but the war-god has turned savagely on his devotees, and from the scene of so many bloody encounters the Genius of Learning seems at last to have fled shuddering away.

"Fortis Salamantina," the old cathedral, was consecrated by Bishop Jeronimo, and seems to have been completed about 1180. Massive, simple, and vigorous, a formidable stronghold if needs were, the building is in strict harmony with the spirit of the place. the rival factions took opposite sides, and the streets of the city ran red with blood. The university established by Alfonso IX. in the first quarter of the thirteenth century made the name of Salamanca illustrious from Lisbon to Novgorod, but so far from humanising the townsfolk, inflamed their passions still more. The various "nations" of students came to blows, and town and gown riots succeeded

ENTRANCE TO THE UNIVERSITY

ALTAR-PIECE IN THE UNIVERSITY CHAPEL

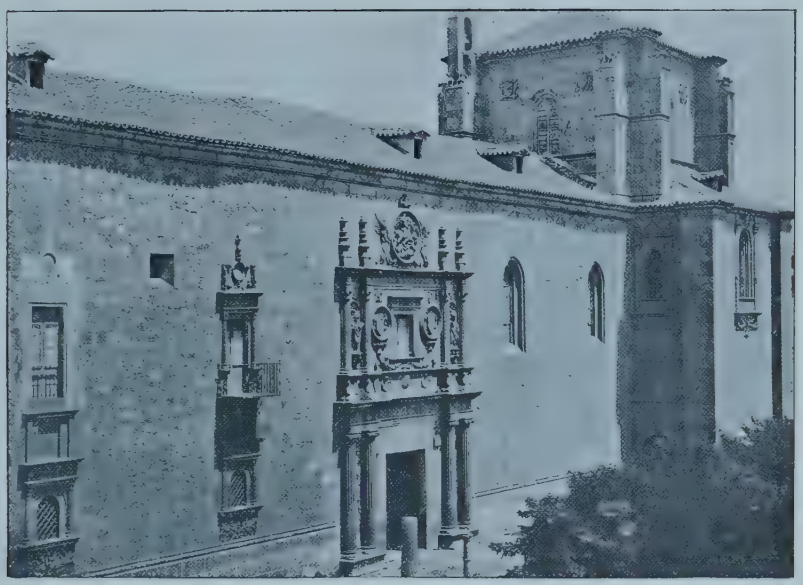


THE PACIFICATION OF THE FACTIONS OF SALAMANCA (A RELIEF BY DON ANICETO MARINAS)

It has undergone little alteration since its completion, but its original Romanesque character has been modified by Gothic influence. Both nave and aisles terminate —as at Valladolid—in apsidal chapels. The west door is approached through a long gallery or portico, adorned with Gothic statuary. The nave fortunately is not blocked by the choir, and is stern and imposing. It is lit simply by round-headed windows. Over the crossing rises the noble lantern, called by the Salamancans the Torre del Gallo, which Street thought one of the most thoroughly good and effective he had ever seen. The roof is domed and laid with tiles; at its angles are pointed towers or spires pierced with windows, and, between these, peaked gables, also with windows.

Standing beneath the lantern, we can admire the fine retablo, fitted to the curved wall of the apse. It is better executed, on the whole, than the fresco above it, painted perhaps half a century later by Nicholas Florentin. In the chancel are buried several scions of royalty, together with various bishops and knights. In the south transept are three interesting tombs dating from the late thirteenth century, and a fourth in the best Gothic style, which probably dates from the beginning of the fifteenth. The aisles are adorned with frescoes

CLOISTERS OF SANTO DOMINGO



FAÇADE OF THE IRISH COLLEGE

THE UNIVERSITY LIBRARY, SALAMANCA

CHURCH OF SANTO DOMINGO

chapel of St. Bartholomew is the mausoleum of the Anaya family. On a slab of alabaster, supported by lions, lies the effigy of Diego de Anaya, Archbishop of Seville, in full pontificals and watched over by a lion, a dog, and a hare; at the sides are sculptured Christ with the Twelve Apostles, and the Virgin with an equal number of women saints, and at the angles groups of friars and prelates. The makers of this and of the beautiful Renaissance railing round it are unknown. The other sepulchres of members of the same family are hardly inferior in conception and workmanship. In two cases the deceased are represented in semi-Moorish costume, according to an affected fashion of the fifteenth century.

by a local painter of merit, Fernando Gallego, specimens of whose work may also be seen over the altars in the four angles of the cloister. The latter is approached from the transept through a fine Romanesque doorway. Communicating with it is the ancient Talavera chapel, where the Mozarabic ritual is followed six times a year. Street thinks this chapel owes its peculiarities to Moorish influence, and that it was built by the architect of the lantern. Of the three other chapels opening into the cloister, St. Barbara's, built in 1350, deserves notice as the spot where the university examinations were at one time held, while synods and provincial councils assembled in the beautiful chapel of Santa Catalina. The

THE CHOIR, SALAMANCA CATHEDRAL

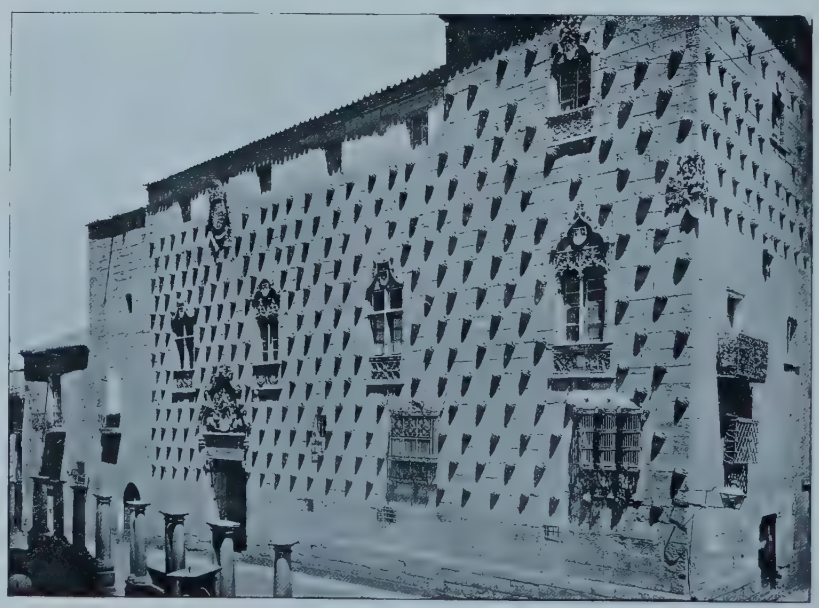
CLOISTERS IN THE RUINED COLEGIO DE LA VEGA

ENTRANCE TO THE CHAPEL OF THE BISHOP OF SEVILLE, DON DIEGO DE ANAYA,
SALAMANCA CATHEDRAL

THE UNIVERSITY

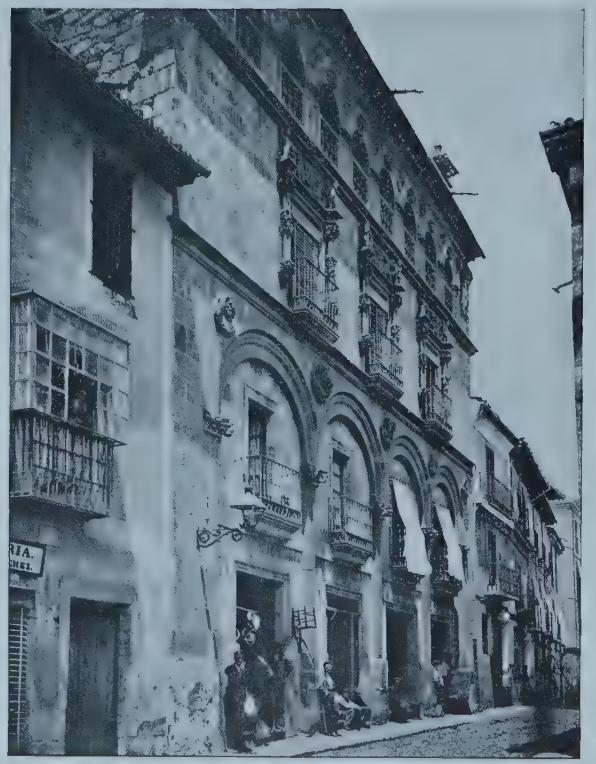
Against the north side of the old cathedral is built the new—a vast, ambitious, and unpleasing structure designed in 1512 by Juan Gil de Hontañon. The west front is the oldest and the best part of the fabric, and is in the florid Gothic style. The central porch is profusely adorned with statuary, reliefs, heraldic achievements, and intersecting arches. Hardly a square foot has been left free of decoration, and the whole is overwrought and extravagant, though the rich cream colour of the stone in itself produces a pleasing effect. The tower over the portal is one of the few really praiseworthy performances of Churriguera. The Puerta de las Palmas on the north side of the church deserves praise, but the whole fabric suffers from comparison with the earlier work beside it.

The interior is not unimpressive. The transept does not project beyond the aisles. Over the crossing is a lantern with a superabundance of ornamentation which betrays the hand of Churriguera. The balustrade and frieze running above the piers of the nave are altogether good and graceful, and the careful limiting of the light and heat by the small rounded windows is a feature worthy of imitation elsewhere in Spain. The chancel contains the urns in which are enshrined the ashes of St. John of

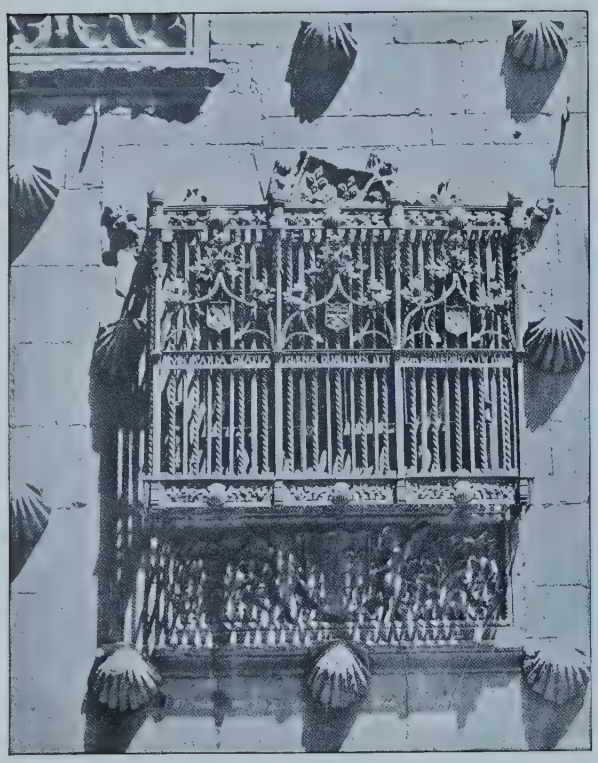


HOUSE OF THE SHELLS

HOUSE OF DOÑA MARIA THE BRAVE



THE HOUSE OF SALINAS, SALAMANCA



BARRED WINDOW OF THE HOUSE OF THE SHELLS

fine doorway in the south aisles, close to a good picture of the Madonna by Morales.

Of the forty colleges that once constituted the world-famous university and which were attended by 10,000 students, only three remain. The one to which the name university is specially appropriated seems to have been rebuilt about 1420 by Alfonso Carpintero. Restored by order of Ferdinand and Isabella, it is counted among the earliest and finest specimens of plateresque architecture. It is approached across a fine quadrangle, in the centre of which is the statue of Luis de Leon, the most eminent of its professors. Over the double entrance are seen the heads of the Catholic Sovereigns in a medallion. Above, the three stages of the façade are

Sahagun and St. Thomas of Villanueva, and behind in the Carmen chapel are the tomb of Bishop Jeronimo and the black crucifix—the Cristo de las Batallas—carried by the Cid at his saddle-bow.

The choir is a good illustration of Churriguera's decorative frenzy. The chapels are uniform in size and the Gothic style. The Golden Chapel is the most remarkable on account of its gilding, and the fine tomb of the decorator, Canon Sanchez de Palencia. Good paintings by Gallego are to be seen in the chapel of St. Anthony, and by Navarrete in the chapel del Presidente. The sacristy is a particularly gorgeous apartment. The new cathedral communicates with the old by a

THE UNIVERSITY, SALAMANCA

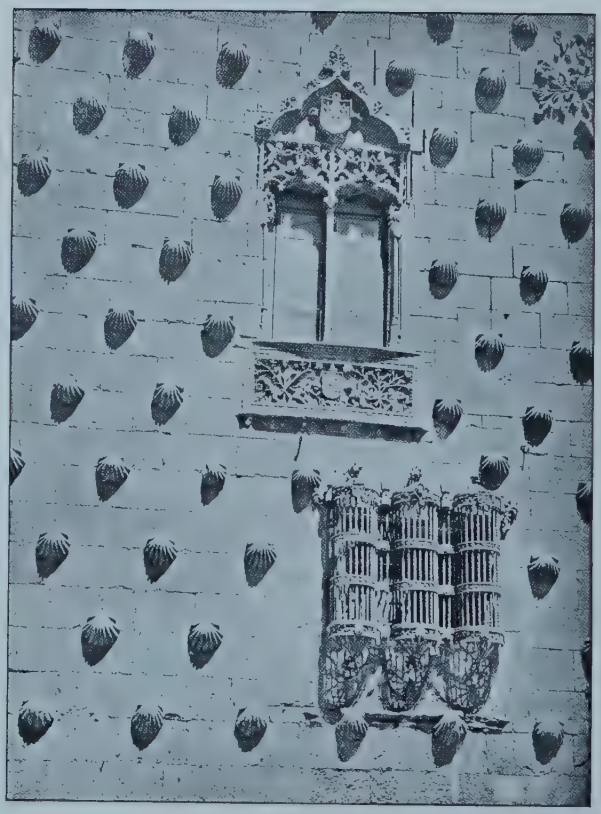
THE COLLEGE OF CALATRAVA

GALLERY, HOUSE OF SALINAS

HOUSE OF MONTEREY

divided into panels, filled with escutcheons, medallions, scrolls, and grotesques, the work of Enrique de Egas, and all admirably chiselled in the creamy stone characteristic of the town. The staircase and library (in which many valuable Greek MSS. are preserved) are stately, and reminiscent of the golden days of learning in Spain. One side of the quadrangle is flanked by the Escuela Menor, also dating from the sixteenth century.

The college of St. Bartholomew, founded by Bishop de Anaya in 1401, was the most famous and aristocratic of the colleges. Little or nothing remains of the original structure. The present building is simple and massive, mainly in the Grecian style. The quadrangle is very fine, and from it the staircase, perhaps the noblest in Spain, leads up to the first floor. The remaining college is the Irish Seminary built in 1521. It is a fine classical edifice, and the chapel contains a retablo which ranks as one of Berruguete's best works. The fine old Colegio de Calatrava, founded by the great military order of that name, no longer forms part of the university. It was restored at the end of the eighteenth century, but the old portal was spared with the saints' heads and the knights upholding the banner of the Order carved above it. To-day the university counts only 1200 students, all — except the Irish Seminarists — drawn from the neighbouring provinces; and no book or pamphlet bearing



BALCONY AND BARRED WINDOW OF THE HOUSE OF THE SHELLS

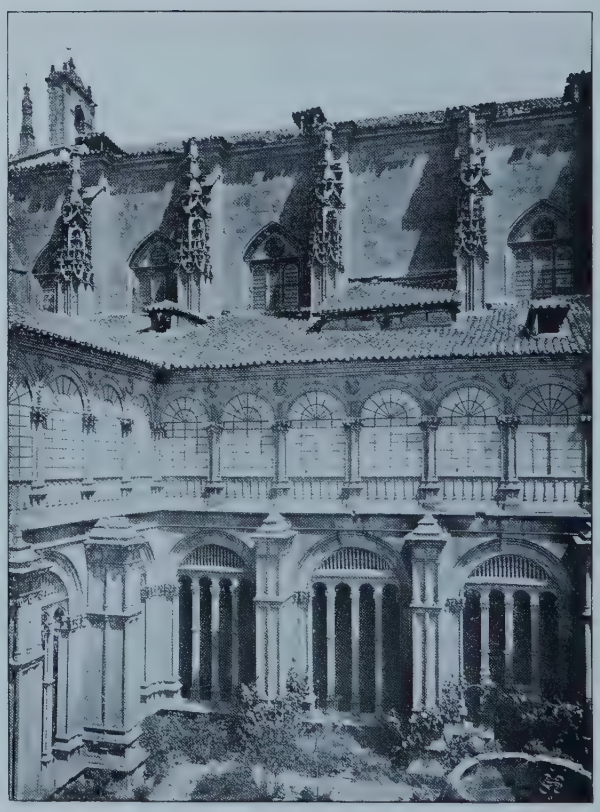
PARISH CHURCH OF THE HOLY GHOST

TOWER OF MONTEREY'S HOUSE

THE TOWN HALL, SALAMANCA

the imprint of the university press is to be purchased in Salamanca.

The doctors of this famous school will for ever be remembered as having contemptuously dismissed the projects of Columbus, but that great man found a protector and sympathiser in Friar Diego de Deza, afterwards grand inquisitor of Spain. The discoverer found a refuge with this learned ecclesiastic in the Dominican priory, now replaced by the church and convent of Santo Domingo, built between 1524 and 1610. The façade is in the Renaissance style, covered with statuary excellently well wrought. On each side of the portal are the statues of saints of the Order, above them being seen the Doctors of the Church and a good relief of the Martyrdom of St. Stephen by Juan Ceroni. Above this again is a crucifixion, overshadowed by the great arch which encloses the whole front.

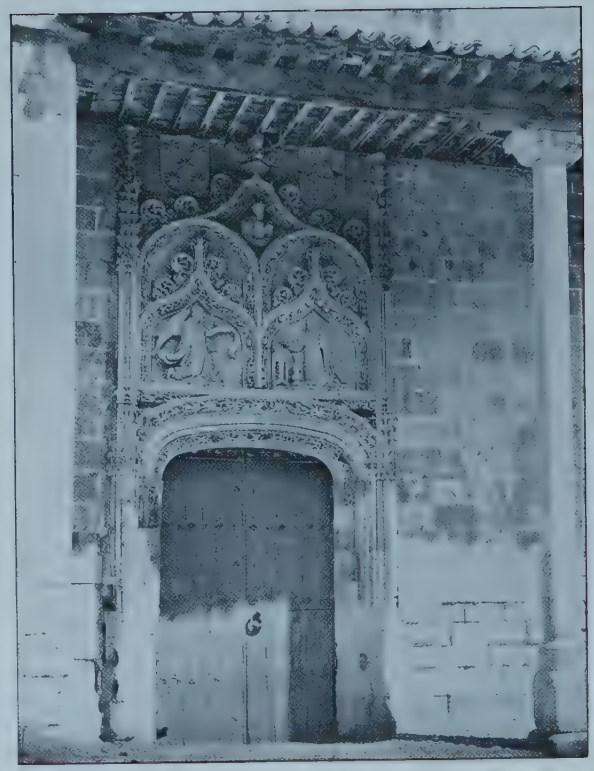


CLOISTERS OF SANTO DOMINGO

The lateral façades are mainly Gothic. The gilded nave is as spacious as a cathedral's, but the retablo by Churriguera, is gorgeous and garish. In this church is entombed the Terror of the Low Countries, the famous Duke of Alba.

Another huge pile is the convent of the Augustinian nuns, built in 1626, and containing a "Conception" by Ribera. San Benito, founded in 1104 and rebuilt in the fifteenth century, contains the tombs of the Maldonado family, who were responsible for most

DOOR OF THE CHURCH OF ST. MARTIN



GATE OF THE CHURCH OF SAN BENITO

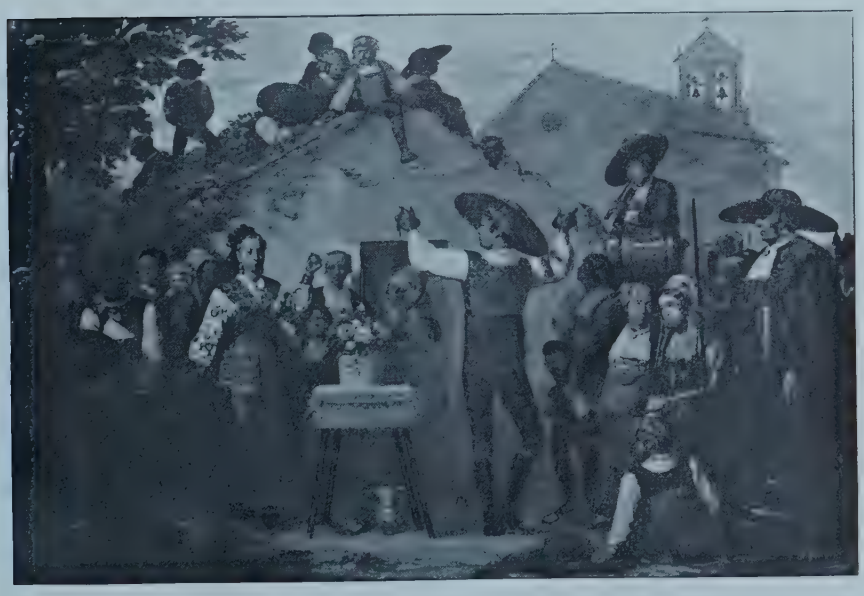
CHARRO, OR PEASANT OF THE PROVINCE

of the sanguinary faction fights that convulsed the town in the Middle Ages. An architectural curiosity, to which Street called attention, is the little circular church of San Marcos, with its three apses vaulted with semi-domes, while the rest of it is roofed with wood. This singular church was built by Alfonso IX. in 1202. Most of the religious edifices of Salamanca have been restored and disfigured since the Renaissance.

The city, however, is still adorned by several fine old mansions of the nobility, all of a "plateresque" aspect. Of this style the best example is the Casa de las Salinas, built in 1538, and adorned with admirably executed statues and reliefs. The terminal figures on the brackets supporting the balcony of the quadrangle are especially deserving of note, on account of their vigour and variety of postures. The Maldonados' house, the Casa de las Conchas, which dates from 1512, is curiously but inartistically stippled all over with shells. The Palace of the Counts of Monterey is less striking but more dignified and simple. The Torre de Clavero, dating from 1470, is a fine example of Castilian military architecture, with its eight faces strengthened with turrets or bartisans projecting not from the angles, but from the middle of each of the eight sides. Close by is the street called after the Yellow Well from which St. John of Sahagun miraculously rescued a drowning child.

There is little else to look at in decaying Salamanca except the central square, one of the finest open spaces in Europe. Like the plaza at Valladolid, it is surrounded by a colonnade, above which houses of uniform architecture rise to a height of three storeys. The arcades are adorned with busts of Spanish worthies, one of Cortés marking the site of his lodgings when a scholar here. One side of the square is occupied by the town hall. The middle of the space is planted as a garden. Here bull-fights on an enormous scale have been organised, and from the balconies, capable of holding 20,000 spectators, the townsfolk have often witnessed public executions and autos-da-fé. The cessation of such spectacles may console them for the decline of Salamanca as a seat of learning and a centre of industrial activity.

"MARKET, PROVINCE OF SALAMANCA. A BAD BARGAIN," BY J. ARAIYO
(NATIONAL EXHIBITION OF BEAUX-ARTS, 1884)



"PEASANTS' DANCE," BY D. FIERROS

AVILA

AVILA, like Salamanca and Segovia, was colonised and probably rebuilt by Raymond of Burgundy. To him we owe those venerable walls, stern but beautiful, of ruddy granite that fence round the noble-looking city. They rise so high that they shut out from view all that they enclose, except the towers of the cathedral. In parts the masonry is 14 feet thick and 42 feet high. Eighty-six towers rise above the battlemented parapet at places by 18 feet. Of the ten gateways, all flanked by towers, the most impressive are the Puertas del Mercado and de San Vicente, the former admitting to the scanty ruins of the old Alcazar, the latter facing St. Vincent's church. Both the gateways are bridged over by a crenellated arch or gallery springing from the flanking towers. A walk round these ramparts carries the mind back very vividly to the days when knighthood was in flower, and when Avila "of the knights" was before all else a fortress. When the walls were built, churches and suburbs were left outside the *enceinte* that the military advantages of the town's lofty situation might not be lost. Once, when the knights of Avila returned from a successful expedition against the Moors, the ungrateful commons shut the gates, and refused them admittance unless they agreed to surrender half their gallantly-earned booty. Hearing of this, Count Raymond expelled the churlish townsmen, forced them to dwell in the suburbs, and gave the town over entirely to the gentlemen.

GENERAL VIEW OF AVILA

The cathedral is reckoned one of the finest examples extant of the fortress-church of the Middle Ages. It

GENERAL VIEW OF AVILA

GATE OF SAN VICENTE, AVILA

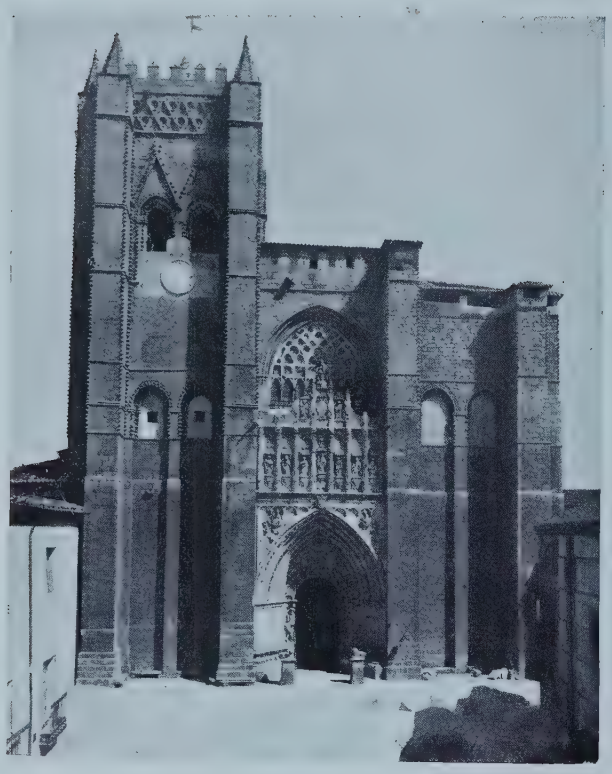
was founded, according to one version, by Fernán Gonzalez, Count of Castile, and rebuilt in 1091 by Alvar Garcia, a Navarrese. The apse is the oldest part, and is built into the wall, so as to make a bastion or projection; the lateral walls may date from Garcia's time, but the rest of the church must be less old by one or two centuries. The chapels in the chevet cannot be distinguished from the outside, and the rampart walk, or allure, passes over them; on the inner side of this rises a battlemented parapet, from which we look down on the roof of the ambulatory and the windows of the chancel. The tower of the north-west angle of the church was also evidently designed for defence, should occasion require. The buttresses project as boldly as those of a late Norman keep, and are outlined with a ball enrichment. The entrance to the cathedral is comparatively modern. The beautiful west window, in a wide elliptical frame, has been unfortunately half hidden by a curious retablo-like screen, surmounted by the escutcheon of the chapter. At each side of the door is the figure of a wild man with shield and club.

A much finer porch admits to the north aisle. The jambs are adorned with the statues of the Apostles and the five orders of the arch with reliefs of angels and prophets. In the tympanum, with its central figure of Christ

APSE OF THE CATHEDRAL, AVILA

ENTRANCE TO THE CATHEDRAL, AVILA

SIDE DOOR OF THE CATHEDRAL, AVILA



AVILA CATHEDRAL

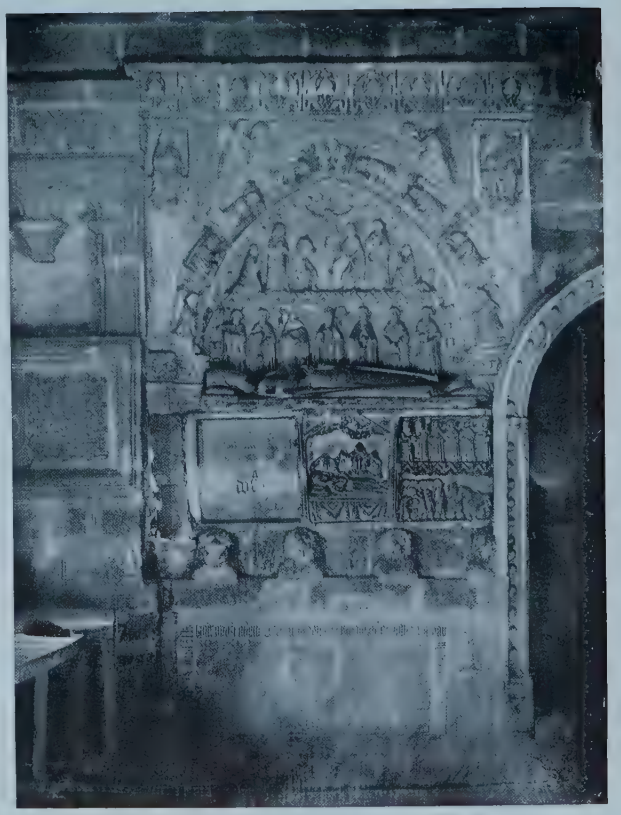
seated, and reliefs of the Betrayal and Last Supper, the Coronation of the Virgin, and the Angelic Choir. Street recognised the work of the architects of the portals of Leon and Burgos. Guarding the porch are the figures of two lions couchant on pedestals.

Completing our survey of the exterior by a glance at the beautiful wheel-window of the north transept, we enter this sombre and ancient fane. We notice that the aisles are only half the height of the nave, and that the triforium windows, through which light once reached them, have been blocked up. The tall windows of the clerestory, placed between great double flying buttresses, have also been half filled up. Darkest of all are the chapels in the chevet, hollowed in the thickness of the city wall. The ambulatory is divided into two aisles, the outer narrower than the inner, by a series of tall slender columns carrying some fine groining. This is the most beautiful part of this beautiful church.

Behind the high altar is the tomb of the learned bishop, Fernández de Madrigal, who died in 1453. He is represented in effigy writing at his desk. Behind and above him is a fine relief of the Adoration of the Magi, by some ascribed to Berruguete, by others to Domenico Fancelli. Berruguete's father was one of the three painters of the reredos (Santos Cruz and Juan de Borgoña being the others), and his St. Peter and St. Paul with the four Evangelists and four Doctors of the Church may be pronounced the finest part of this ambitious and, on the whole, successful, composition. The whole chancel is shown to advantage by light coming through the beautiful glass with which Albert of Holland filled the thirteen windows above. Another Dutchman (Cornelius of Holland) completed the choir stalls, begun by Spanish hands in 1527.

In the south transept, beside the beautiful Renaissance retablo illustrating the career of St. Secundus, are some interesting sepulchres, the finest being those of a bishop and a knight of the Davila family. On another tomb the sides are sculptured with the figures of two savages whose woolly hair is pulled by a mischievous monkey. In the chapel of St. Michael, at the north-west end of the nave, is an interesting tomb of the thirteenth century: the reliefs represent a funeral, the frantic grief of the mourners con-

PULPIT OF FORGED IRON, AVILA CATHEDRAL



SEPULCHRE OF DON JUAN DAVILA, AVILA CATHEDRAL

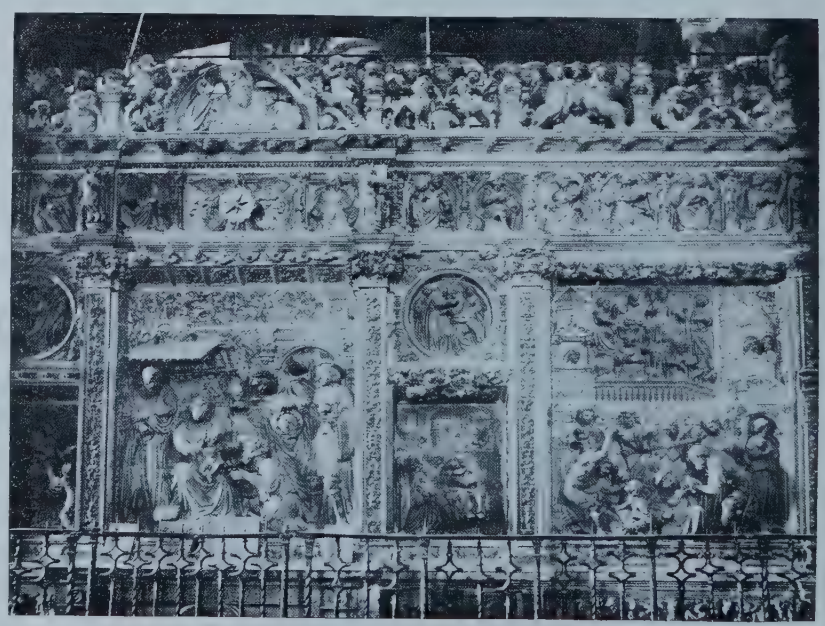
A GATE, AVILA CATHEDRAL

trasting strikingly with the professional stoicism of the clergy.

Outside the wall—an excrescence therefore to the cathedral—is the gaudy chapel of St. Secundus, built in 1595, and decorated with frescoes by Francisco Llamas.

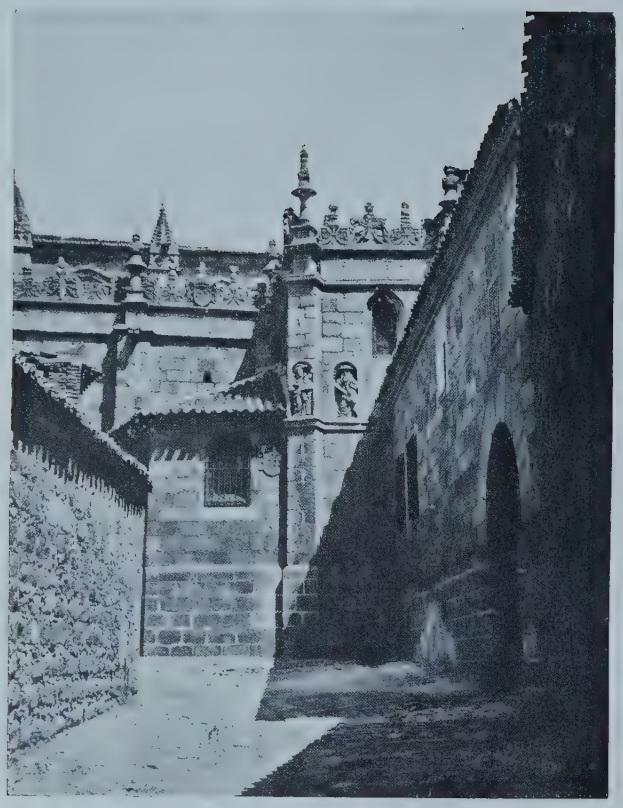
The Velada chapel, another excrescence, was finished in the eighteenth century. In the sacristy—a gorgeous Renaissance apartment—is one of Juan de Arfe's masterpieces, a superb monstrance completed in 1574. On the south side of the cathedral is a cloister, built on the site of an earlier one in the sixteenth century. The cardinal's chapel, adjoining, is chiefly interesting as the meeting-place of the Junta of the Comuneros; the windows of the chapel are filled with excellent stained-glass made by artists of Burgos.

In Roman times, Avila (or Abula, as it was then called) was the scene of the martyrdom of saints Vincent, Sabina, and Christeta. Over their remains, preserved by a converted Jew, arose a much-frequented shrine, which was swept away under the Saracen yoke. The scattered relics of the martyrs were recovered, in part at least, by St. Ferdinand, and the present church of St. Vincent was built to receive them. Parts of the fabric appear, however, to date from the twelfth century. In the crypt may be seen the rock on which the bodies of the



DETAIL OF THE CHOIR, AVILA CATHEDRAL

CHOIR IN THE CHURCH. MONASTERY OF SANTO TOMÁS, AVILA



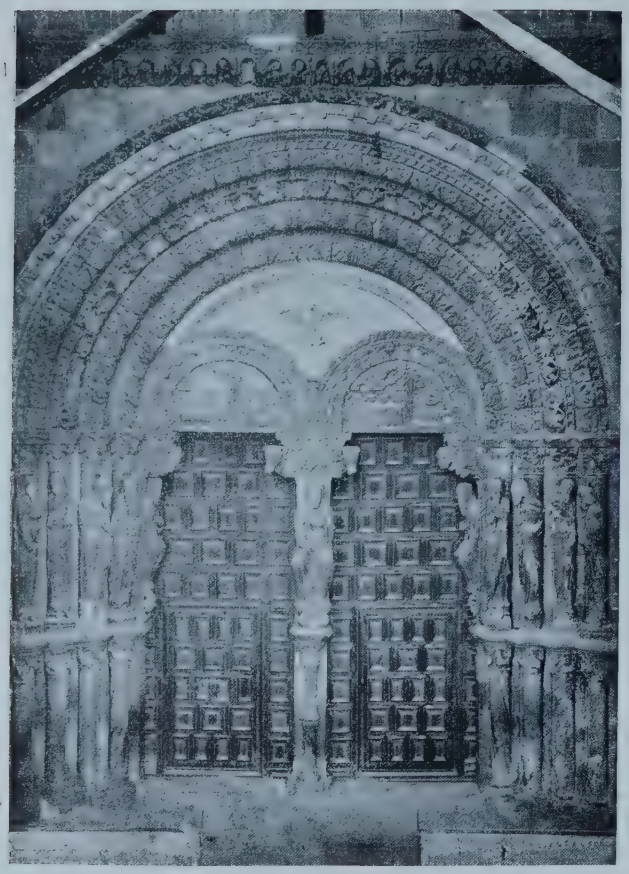
A STREET IN AVILA

saints were exposed, and where they were protected from insult by a serpent. The church above is cruciform, the nave and aisles ending in apses. The west front is striking and sombre. It is flanked by towers, only one of which rises above the roof of the nave. This upper storey contains the bells, one of which is dated 1158. The west porch is deeply recessed within an ogival arch, and is formed by the western bay of the nave. The entrance itself, or inner arch, is of five orders, all richly and delicately chiselled, and springing from elaborately carved capitals. The jambs are occupied by the figures of the Twelve Apostles, seated on pedestals, and on a central shaft is the seated figure of the Redeemer. Over each of the two doors is a relief contained within a moulded round arch which springs from capitals adorned by the heads of bulls and lions. The enrichment of this fine porch contrasts very well and strikingly with its massive and severe framework. It is more impressive and reveals more careful workmanship than the porch in the south aisle, with its rude sculptures, and a monogram of Christ on one of the keystones — an unusual device in a Castilian church. The north façade with its massive buttresses, unrelieved by ornament, is perhaps the most imposing side of

EXTERIOR OF THE CHURCH OF SAN VICENTE, AVILA

PORCH OF THE MONASTERY OF SANTO TOMÁS, AVILA

GOTHIC GATE, IN RUINS, AVILA



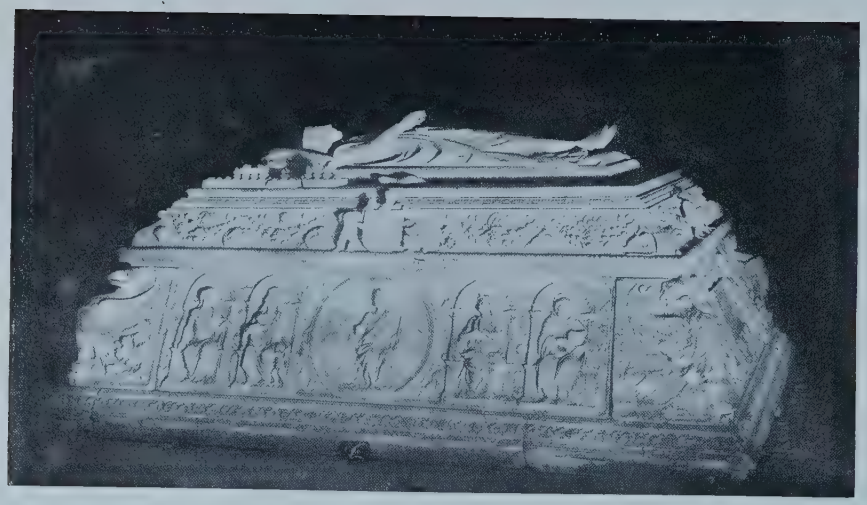
WEST DOOR, BASILICA OF SAN VICENTE, AVILA

the church; but the east end, with its three apses—the central one the largest and highest—is one of the best specimens of Romanesque work in Castile. The interior is also thoroughly Romanesque. The semi-circular arches are borne by square piers standing on round bases. The vaulting is pointed, the triforium has round arches. The piers of the octagonal lantern seem to be the oldest part of the building. Turning from the ugly altar, we draw near to the shrine of the titular saints, rather reminding one of a Chinese pagoda. The high-pitched baldachino was added by Bishop de Vilches in the reign of Henry III. This prelate having his doubts as to the contents of the reliquary—which appears to date from the thirteenth century—caused it to be opened with befitting reverence and ceremony. Dense vapour immediately issued forth, and the bishop, on thrusting in his hand, was convulsed with pain, and had to withdraw it covered with blood. The sarcophagus was then closed, the bishop's doubts as to the identity of the relics being removed. The imprint of his bloody hand is to be seen on a tablet placed in the arched opening beneath the reliquary. In the south transept is buried the Jew who gave the martyrs decent burial. Outside the south aisle runs a cloister of purple granite, contrasting with the sandstone of the church. It

SEPULCHRE OF THE MARTYRS VICENTE, SABINA, AND CRISTETA, AVILA

GATE OF THE ALCAZAR, AVILA

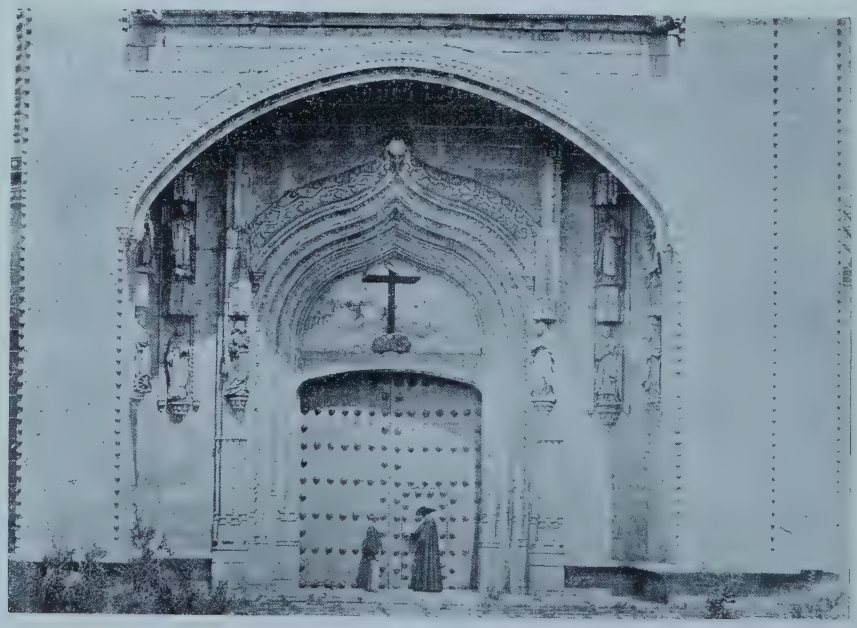
PRINCIPAL FAÇADE, BASILICA OF SAN VICENTE, AVILA



SEPULCHRE OF THE INFANTE DON JOHN II., SON OF THE CATHOLIC SOVEREIGNS, AVILA. THE WORK OF ORDOÑEZ DE BURGOS

covers part of the burial-ground by which the church was once surrounded.

Characteristics very similar to St. Vincent's are exhibited by the "parroquia" of St. Peter in the picturesque Mercado Grande. In the transept are the tombs of the rival houses of Blasco Jimeno and Estebán Domingo, distinguished respectively by shields of six and thirteen bezants. The church is, in every respect, a noble edifice, but loses interest on account of its close resemblance to St. Vincent. In the market-place without, took place, in 1491, the auto-da-fé of the Jew, Benito Garcia, accused of complicity in the mysterious affair of the Niño de la Guardia. In the centre of the square is a modern monument to Avila's most illustrious native—the immortal St. Theresa. The arcades round about are thronged in the summer months with strangers who come here to escape the torrid heat of the plains. Avila ranks nowadays, in fact, not as a fashionable or expensive but rather as an aristocratic resort. It is, of course, very Spanish, and indeed very few foreigners are aware that the quaint, solemn city is to be regarded as a place of villegiatura.



GATE OF THE CONVENT OF ST. THOMAS, AVILA

Yet there is plenty to occupy the attention of the visitor. The town abounds in ancient churches, mostly built outside the walls, Avila having always been con-

sidered a sort of acropolis. Near the river Adaja is a curious little Norman-looking sanctuary, said to contain the ashes of St. Secundus—one of the seven missionaries who introduced Christianity into Spain. As in nearly all other Spanish cities, there is a large church of the age of Ferdinand and Isabella. Here the piety of those sovereigns raised or rather completed the Dominican church of Santo Tomás (now used as a missionary college). The exterior is very gaudy in the late Gothic style. The arrangement of the interior is curious, but not, to most people's thinking, pleasing. The chancel is square, the transept short, and not only is the choir situated in a gallery at the west end of the nave, but the altar is correspondingly elevated, leaving a depression between them. Interest here, however, centres at once in the superb monument of the Infante Juan, eldest son of the Catholic Sovereigns, who died at Salamanca

DETAIL OF THE CHOIR, CONVENT OF SANTO TOMÁS, AVILA

GATE OF THE ALCAZAR, AVILA

in 1497, aged nineteen years. King Ferdinand, with a view to softening the blow, directed his wife to be told that he and not the prince had perished; and Isabella's relief, on hearing that her husband was alive, enabled her to bear the loss of her son with comparative composure. A rather interesting study, this, in feminine psychology. The tomb is one of the

BARRED WINDOW IN THE HOUSE OF PEDRO DAVILA, AVILA

finest works of art in the peninsula, and was the work of the Florentine Domenico Fancelli, whose skill we have admired in the cathedral. In the recumbent effigy of the prince the sculptor has rendered the whole spirit of adolescence in stone. Eagles with ruffled plumage at each corner of the tomb sustain the upper slab, and between them winged children support reliefs of the Virgin and the Baptist in circular medallions. The tomb is less elaborate, but, I think, more pleasing than that of John II. at Burgos, with which one naturally compares it. The tombs of the prince's attendants, Don Juan Davila and his wife, are equally fine examples of Fancelli's skill. Sphinxes are placed at the corners of the sarcophagus, the medallions between them representing Santiago destroying the infidels, and St. John in a cauldron of boiling oil.

In the sacristy is a tomb more impressive than any of these, but in a very different way. A plain slab covers the body of Tomás de Torquemada, grand inquisitor of Spain. He lies here in a temple reared with the fortunes of those whom he had ruined and burned. Few things in Avila create a deeper, sadder impression than the undistinguished tomb of this strange, sinister priest.

Happily the memory of Torquemada is lost in that of the holy Theresa, whose fame has made the name of Avila honoured throughout the Christian world. It is still possible to follow her footsteps through her native city. The house in which she was born on March 28, 1515, has been converted into an ugly baroque church (Nuestra Seráfica Madre), and the actual room in which she first saw light into a chapel. Here the saint passed her youth; hence she stole away to seek martyrdom among the Moors, and here she came in after years to watch by the death-bed of her father. We may visit next the church of St. Joseph in the Mercado Chico, where she was baptized on April 7, 1515; and the restored and modernised convent of the Incarnation where she took the veil (November 2, 1533). More interesting is the convent of Las Madres, which occupies the site of the first house of her reformed Order. The poor chapel of St. Joseph was included in 1608 in the present handsome church designed by Francisco de Mora. Theresa's brother

is buried here, but she herself lies at Alba de Tormes, where she expired on October 15, 1582.

There are several fine mansions in Avila, mostly built of dark granite, and nearly all in the Renaissance style. The sumptuous chapel of Mosén Rubio de Bracamonte, founded in 1516, represents the transition from late Gothic. The interior is richly adorned with marble, and the tomb of Mosén (monseigneur) Rubio and his wife is in keeping with the surrounding splendour.

The Casa de las Barragañas may be supposed, from its name, to occupy the site of an older house allotted to the half-recognised consort of some nobleman or prelate, according to the practice of twelfth and thirteenth-century Spain.

CASA DE LAS BARRAGAÑAS, AVILA

THE ROMAN AQUEDUCT, SEGOVIA

SEGOVIA

THE beautiful city of Segovia stands on a high mountain-spur, overlooking the plains of Old Castile. Behind it rises the range of the Guadarrama. At its feet are green valleys, fertilised by the Eresma and Clamores. Seen from afar, as has often been said, it looks like a ship in full sail; within, as Gallenga observes, it presents an unmatched picture of the Middle Ages. You read its history on the city walls with their eighty-three towers; in the domes and belfries of its churches; in the bare and blank ruins of its deserted monasteries; in the battlemented towers of its noble mansions.

But Segovia has memorials of a period far more remote than the mediæval time. Its famous aqueduct, which dates from the reign of Trajan, is the most considerable of the works the Romans have left in Spain. Beginning at the Fuente Fria in the Sierra, 10 miles away, it runs zigzagging over hill and dale, crosses the deep valley before the city, and is carried across the streets to the Alcazar. It is constructed of huge blocks of veined granite, pieced together without mortar. Every block is visible one side or another. For a distance of 900 yards the aqueduct is carried on one hundred and nineteen arches, varying in height from 23 to 93 feet. For a third of this length, the arches are in two tiers. The work, except for the remains of a cornice, is perfectly plain. Thirty-six of the arches between the convents of the Conception and St. Francis are restorations effected with extraordinary skill by a young monk named

VIEW OF THE ALCAZAR

THE ROMAN AQUEDUCT, SEGOVIA

ALCAZAR AND CATHEDRAL, SEGOVIA

THE CATHEDRAL, SEGOVIA

GENERAL VIEW OF THE ROMAN AQUEDUCT

Fray Juan Escovedo, who died in 1487. Nothing could be more picturesque and curious than the quaint old mediæval houses framed by these massive Cyclopean arches, through which, at one point, we enter the city.

The frowning walls, which still preserve their battlements and bastions, may also be of Roman origin; but in their present form were the work of Count Raymond of Burgundy, who repeopled Segovia as he did Salamanca. Thereafter, the citizens were always to be found in the fighting line, and took a prominent part in the ceaseless warfare with the Moor. Tradition ascribes to them and to their chiefs, Dia Sanz and Fernán Garcia, the re-conquest of Madrid; but their fair fame was tarnished in 1114 by the assassination in their midst of Alvar Fañez, the illustrious brother-in-arms of the Conqueror of Toledo.

ST. ANDREW'S GATE, SEGOVIA

In all the broils, sieges, and assaults of which Segovia was the scene, the Alcazar figured largely. It stands, grim and arrogant, at the prow of the ship, a fine typical castle of this, the castle-land, though almost entirely rebuilt after the conflagration of 1862. The strong Torre de

OLD HOUSES, SEGOVIA

SEGOVIA CATHEDRAL FROM THE HOYOS HILL

GROUP OF PEASANTS OF THE PROVINCE, SEGOVIA

Juan Segundo looks down upon the town, a square tower, with the bartizans in each face characteristic of Spanish castles, and windows sheltered by quaint stone canopies. The plaster with which it is covered has been stamped with a mould like the walls of the Alhambra. The interior is vaulted and has three floors. Behind it, round the inner court, are the royal apartments, which, before the fire robbed them of their splendour, were "of magical beauty." One of the rooms is pointed out as where the learned king, Alfonso X., impiously criticised the arrangement of the universe, and was frightened out of his wits, in consequence, by the fall of a thunderbolt. From the window of the King's Hall the infant son of Henry of Trastamara fell, with his nurse, and was dashed to pieces on the rock below.

The western extremity of the town and citadel is occupied by the formidable Torre de Homenage, a tower strengthened by seven turrets, which were once crowned with high peaked roofs of slate, like those that lend such a bizarre appearance to the palace at Cintra. Le Sage places in this noble castle the scene of his hero's imprisonment before his marriage; but it should be observed that the author of *Gil Blas* never set foot south of the Pyrenees.

GATE OF SANTIAGO, SEGOVIA

The Plaza Mayor of Segovia is one of

THE FAIR, SEGOVIA

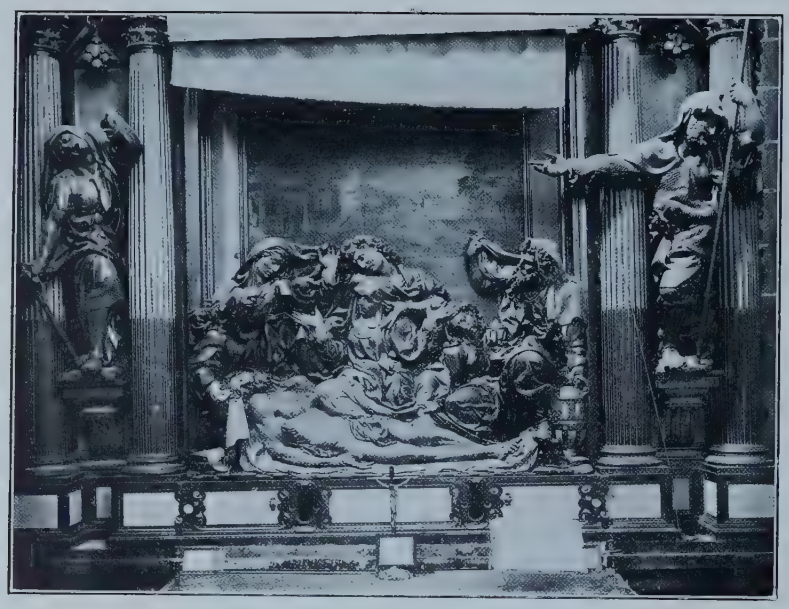
A NATIVE OF SEGOVIA

the most delightful old-world scenes in Spain. The town hall, with its Doric columns, looks strangely out of place here, surrounded by old houses with projecting upper storeys and wooden loggias, almost German in character. One side of the square is formed by the chevet of the cathedral, with its seven polygonal chapels, and buttresses tapering off into spires and finials. This beautiful church was begun after plans by Hontañon in 1522. The plan is similar to that of the much uglier church of Salamanca. The west front is divided into five compartments, corresponding to the nave, aisles, and rows of lateral chapels. The ornamentation of the three doors is excellent. The tower, at the south-west angle, 345 feet high—higher, therefore, than the Giralda, and broader than the clock-tower of Toledo—is a source of legitimate pride to the townsfolk.

The interior is bright and altogether pleasing, despite the unsatisfactory lantern and the glaring retablo. The columns are massive and gracefully moulded, the arches lofty. The windows of the nave and aisles are filled with richly coloured glass. The place of the triforium is taken by a balustrade in the flamboyant style. The chapels are not particularly interesting. In one an epitaph commemorates the conversion and edifying end of a lady of gay repute, Doña Maria Quintana, who died in 1734. In the Capilla de la Piedad is a Descent from the Cross, a fine example of the genius of Juan de Juni. With a glance at the fine altar-rails and the old choir stalls, we pass into the cloister, which belonged to the ancient cathedral, and was reconstructed in good flamboyant style by Juan Campero in 1524. Here Hontañon, the architect, is buried, and here, beneath a noble tomb, sleeps Bishop de Covarrubias. In the northern aisle an inscription marks the resting-place of Maria Saltos, who died in 1237. Maria was a Jewess, and having been condemned to die by the elders of the community, on a charge of adultery, was precipitated from the Peña Grajera, the Tarpeian Rock of Segovia. At the supreme moment she was heard to invoke the Blessed Virgin. She reached the ground uninjured, was baptized,

"HENRY IV. OF CASTILE ESCORTING HIS SISTER ISABELLA THROUGH THE STREETS OF SEGOVIA,"
BY J. GARCIA MARTINEZ

PEASANTS OF SEGOVIA



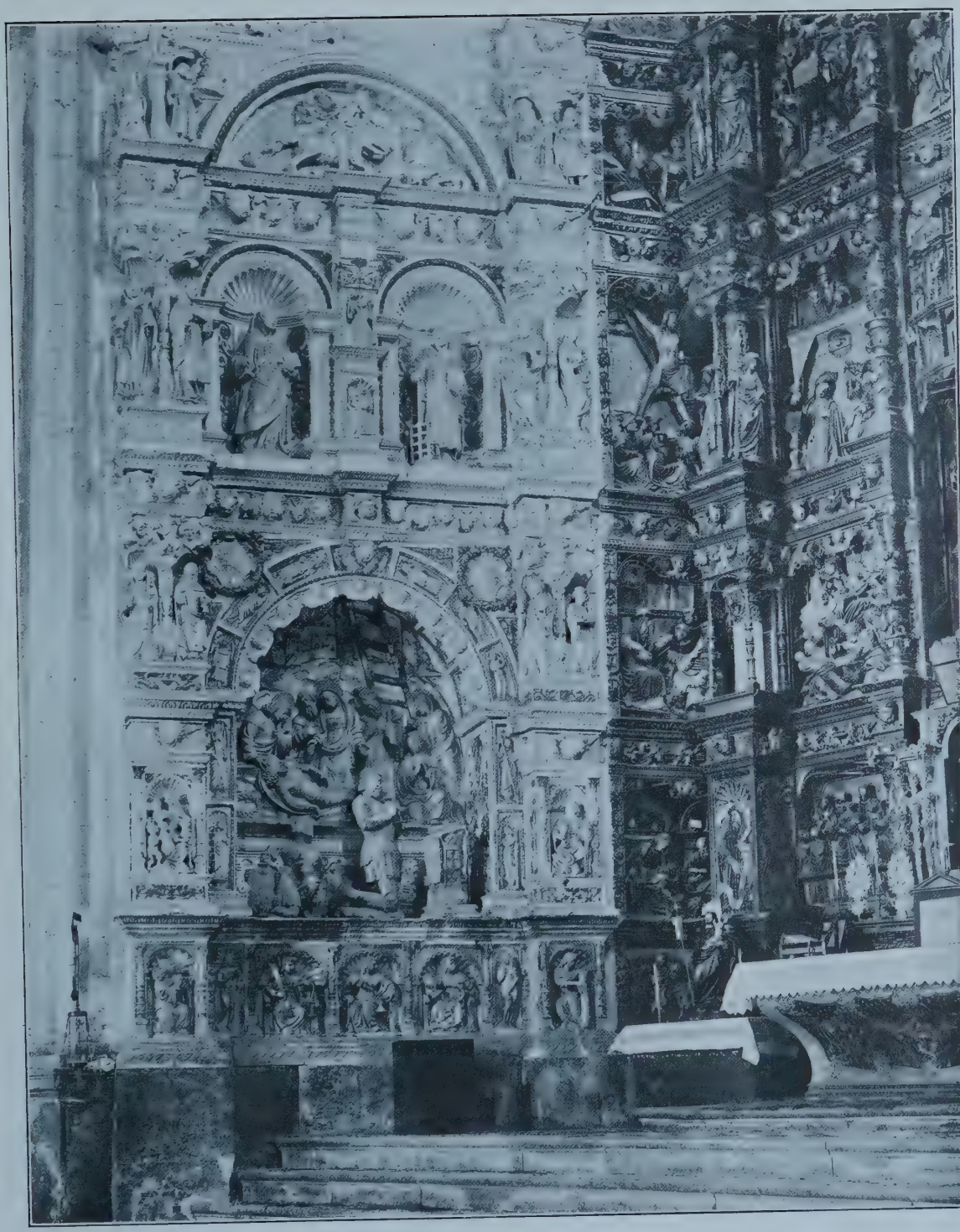
AN ALTAR-PIECE IN THE CATHEDRAL

and died years after, as the epitaph relates, a devout Christian.

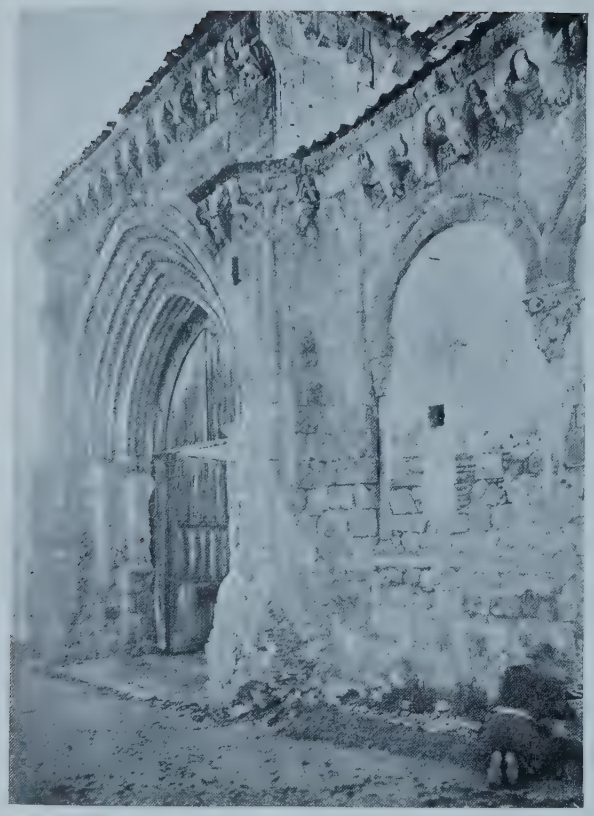
To the ecclesiologist the cathedral is perhaps the least interesting religious edifice in Segovia. Many of the smaller churches are of an interesting early Romanesque type, of which San Millán, outside the walls, may be taken as the best example. The fabric dates from the twelfth century, and consists of a nave, aisles, and portico, or external cloister, on each side, with four eastern apses. This external cloister is the most noticeable peculiarity of these churches. At San Millán the arches spring from finely chiselled capitals on double shafts. Cloisters, aisles, and nave alike are covered with sloping roofs, each respectively higher than the other. Over the crossing is a low square lantern, and at the east end of the north cloister, instead of an apse, is a modern square tower. The west front is very simple and pierced with a round-headed door and four windows. The interior of the church is well preserved. It is barrel-vaulted, but may once have had a flat timber roof. The capitals of the massive columns are carved with very bold figures of men and animals, and the corbels with masks and caprices, very well executed.

PUERTA DE SANTIAGO, SEGOVIA

At the church of St. Martin, in the town, the cloister (which was once used as a burial-ground) is continued across the west front, but its eastern apses have disappeared. The west porch, approached by a flight of steps, is striking and original, with statuary in the jambs of the doorway, and capitals carved with birds in



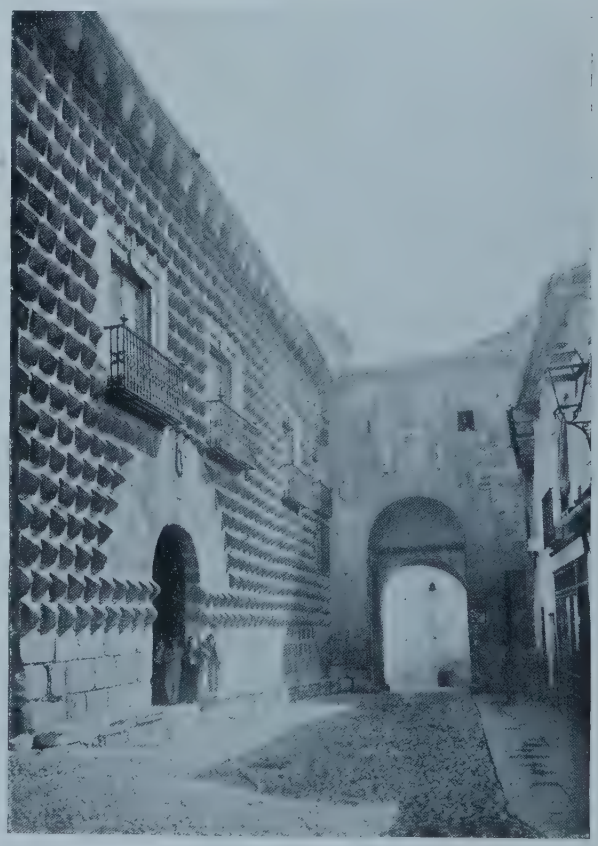
TOMB OF THE MARQUIS OF VILLENA, CONVENT OF PARRAL, SEGOVIA



SAN JUAN DE LOS CABALLEROS, SEGOVIA

arcaded windows; and the angles are splayed off, with shafts running up the middle. The pinnacle on the summit of this beautiful tower is an addition which we could well have spared.

These Romanesque churches, in which Segovia is so rich, constitute a mine of interest for the student of architecture, and he has in Corpus Christi a fine specimen of quite another type of building. The church was formerly a synagogue, and bears a strong likeness to Santa Maria la Blanca at Toledo. It was converted to the Catholic use at the instigation of St. Vincent de Ferrer in 1410. The nave and aisles are separated by horseshoe arches springing from fir-cone capitals, above couples. The lantern is modern, but the square tower, placed oddly enough over the middle of the nave, is ancient. The Bravos and Rios, two of the most famous families of Segovia, are buried here. Diá Sanz and Fernán Garcia lie in the ancient church of San Juan de los Caballeros, which is of the local type, but has the arches of its cloister closed and some of the apses removed. At San Lorenzo the cloister seems to have been converted into an aisle on one side. The most beautiful of these cloisters is that of San Esteban, which also boasts a tall and graceful tower, the best structure of the kind in Spain. The base is as high as the nave; the remaining five stages are pierced with fine



THE CASA DE LOS PICOS, SEGOVIA

CHURCH IN THE CONVENT OF PARRAL, SEGOVIA

PORCH OF THE CHURCH OF SANTA CRUZ

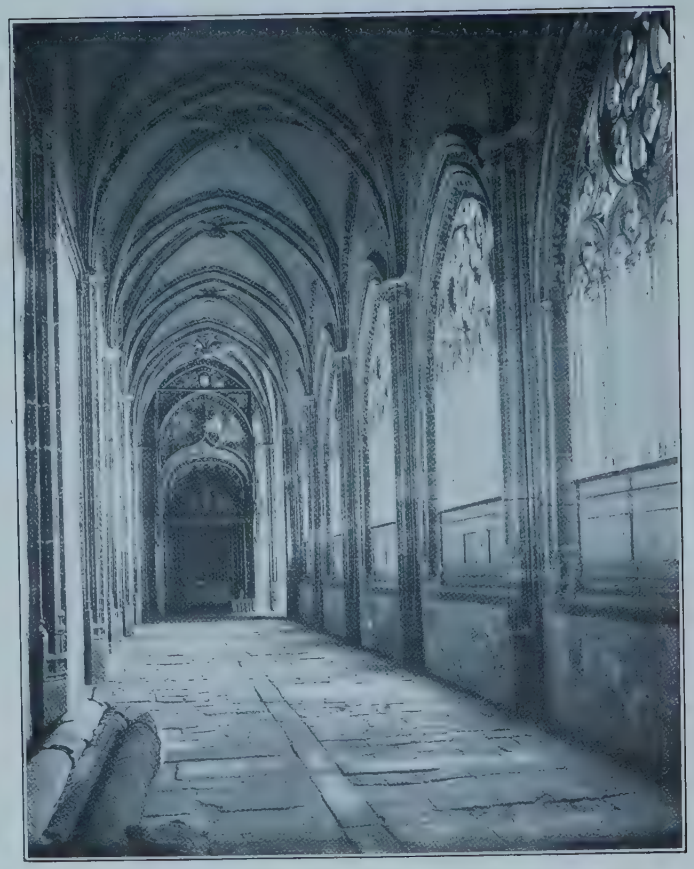
which is a series of blind windows. The ceiling is of wood. The transept and dome are Christian additions.

Not less peculiar in an architectural sense is the little church of Vera Cruz, near the old mint in the valley of the Eresma. It was built in 1204, more or less on the model of the church of the Holy Sepulchre at Jerusalem, by the Knights Templars. The main building is in plan a polygon, three apses projecting on the eastern side, and a square steeple on the south-east. The angles are marked by pilasters, small round windows are placed high up in the walls, and the arched entrance is on the west side. This wall makes a sort of shell or aisle round a central chapel, also polygonal, with solid walls, and vaulted in two storeys. The upper chamber is lighted by seven windows, opening into the aisle, and contains a slab marking the position of the supposed sepulchre. This chapel is entered by a double flight of steps, and has a high peaked roof, rising above that of the surrounding "aisle." The red crosses recall the original owners of this singular church, which rather reminds one in plan of our annular keeps or donjons. It is no longer a place of worship.

Not far off, in a desolate spot once described as a paradise, is the church of El Parral, founded in 1447 by the Marquis of Villena on the ground where he had worsted three assailants. The plan is that peculiar to churches of the Order of the Hermits of St. Jerome, whose chapel this was: from the ends of the transept the walls run slantwise to the chevet or east end of the nave. The effect here is good. The choir or western gallery, carried on graceful arches, almost covers in the nave, while the chancel and transept are flooded with light through six tall lancet windows with statues of the Twelve Apostles in their jambs. The chancel is adorned by a good reredos, painted in 1553, and by the fine kneeling effigies of the founder and his wife. His daughter, the Countess of Medellin, has a fine tomb in the south transept.

Near to a cave where St. Dominic used to mortify the flesh, the Catholic Sovereigns

CLOISTER IN THE CATHEDRAL, SEGOVIA



CLOISTER IN THE CATHEDRAL, SEGOVIA

established the church and convent of Santa Cruz on the site of the first house of his Order. The church has been described as an elaborate and debased copy of El Parral. The western door is profusely decorated. Over the entrance, enclosed within a trefoil arch, is a relief of the Deposition from the Cross with Ferdinand and Isabella kneeling on either side. Above are displayed their coats of arms. The church was ravaged by fire in 1809, and is now part of a charitable asylum.

We may return by the valley of the Eresma to the city, past the Carmelite convent, where St. John of the Cross is buried, and the church and arch of Fuencisla, near the spot where Maria Saltos landed unhurt from the rock above. Or we may walk round the city wall, past San Lorenzo, and re-enter the town by the picturesque Plaza del Azoguejo. A walk through the old-world streets will bring into view many of the ancient mansions which are almost as numerous in Segovia as churches. Near the Puerta San Martin is the Casa de los Picos, so called from the extraordinary pointed and facetted stones with which its façade bristles. Before it was rebuilt in the sixteenth century, it was called the Jew's House. Near to it are the few poor remains of the palace of Henry III. The dwelling of the Comunero leader, Juan Bravo, is now a book-shop. Close to the Plaza Mayor a tall square turreted tower, with its lower stages adorned with diapered plaster, rises above the home of the Arias Davila family, and another fine tower similarly distinguishes the mansion of the Marquis de Lozoya.

"A DANCE IN THE PLAZA DEL PUEBLO DE NIEVA, SEGOVIA." BY A. GARCIA MENCIA
(NO. 181, EXHIBITION OF 1871)

TUREGANO CASTLE, NEAR SEGOVIA

COCA CASTLE, NEAR SEGOVIA

ARANJUEZ

ARANJUEZ sprang into existence in the fourteenth century as the summer residence of Lorenzo Saurez de Figueroa, the master of the illustrious and wealthy Order of Santiago, who planted the land with trees and vines and olives, and erected a building that answered the double purpose of castle and convent. When the mastership of the Order of Santiago was incorporated with the Crown, Aranjuez became the summer palace of the Catholic King and his consort. In 1536 Charles V. made it a shooting-lodge, and Philip II. introduced English elms into the grounds, and employed Herrera, of Escorial fame, to construct additional buildings to better accommodate his growing family. The palace was partially destroyed by fire in 1650, and five years later a second fire reduced it to a ruin. In this condition it remained until 1727, when Philip V. rebuilt the present edifice, which was successively improved by Charles III. and Ferdinand VII.

The royal home at Aranjuez is charmingly situated in the midst of avenues of stately elms and sycamores at the confluence of the Tagus and Jarama—a verdurous oasis in the midst of treeless, waterless Castile. Philip V. constructed the palace and the public chapel with stone taken from a quarry in the district of Colmenar, which he bought for the purpose. The timber he procured from the mountains of Cuenca, and the lead for the roofing from some mines near Consuegra. Philip III. enriched the gardens with many of the fine bronzes and marbles that are to be seen there, and some of the splendid fountains were also added by his orders; but the Parterre department which Philip II. laid out was completed by the art-loving Philip IV., who furnished the busts of the Roman emperors, the statues, and the beautiful medallions. In 1748 the palace

THE ROYAL PALACE FROM THE PARTERRE

GENERAL VIEW OF THE TAGO AND THE PARTERRE, ARANJUEZ

FOUNTAIN OF THE SWAN, IN THE PRINCE'S GARDEN, ARANJUEZ

was again on fire, and the principal façade was restored by Ferdinand VII. in its present more elegant form.

Charles IV. had a particular affection for the "Spanish Fontainebleau." Here the king and queen and their favourite, Godoy, passed much of their time in the anxious days that preceded the fall of the monarchy; and here, in March 1808, the detested Prince of the Peace was torn from office and power, literally by the hands of the incensed mob. Ferdinand VII. and the camarilla by which he surrounded himself spent much of their time at Aranjuez. Here the vast conspiracy was hatched against the Constitution, which led to the battle

THE ROYAL PALACE FROM THE GARDENS

between the militia and the citizens in 1822; and here the worthless monarch intrigued until his death to re-establish the old rotten order of things which the nation had shed its best blood to wipe out.

The nearness of Aranjuez to Madrid and the beauty of its situation has always made it a favourite residence of the Spanish royal family. The town itself, which has a population of some ten thousand inhabitants, is composed of wide streets and large squares, and many noble families possess villas in the neighbourhood. The interior of the palace, which reveals an incongruous jumble of modern innovations adapted to the architecture and decoration of bygone generations, is filled with a large assortment of works of art, some possessing a very high order of merit, and others very little. The celebrated staircase which faces the principal entrance is magnificent. It leads to the *Saleta*, a room embellished with a granite chimney-piece and chandeliers of rock-crystal and bronze, and containing several paintings by Luca

SOUTHERN FAÇADE OF THE ROYAL PALACE

Giordano. Other pictures by Giordano, painted on white silk damask, are to be seen in an adjoining apartment. In the Oratory is a superb altar, with an agate inlaid table, and Titian's "Annunciation of the Virgin." Next to the Oratory is the Hall of Ambassadors, a modern apartment, with a ceiling painted in 1850 by Vicente and Maximino Camarón. The walls of the queen's study in the same suite are covered with white damask, and the room is furnished with twelve chairs and a carved mahogany table of the time of Charles IV.

The ballroom and the dining-room, even the Moorish room, in which Rafael Contreras has revived the beauties of the Alhambra, are surpassed by the music-room, which is the finest saloon in the palace. Here all the decorations are Chinese in character, worked out and enamelled with great skill; and the chandelier, which is in one piece, is an exquisite specimen of workmanship. The walls of this room are entirely covered with large porcelain plaques, representing in high relief groups of beautifully modelled Oriental figures. The looking-glasses, made at La Granja, with their frames composed of fruits and flowers, enhance the effect. Joseph Gricci, who modelled and painted the music-saloon, was one of the artists brought over from Naples by Charles III. in 1759, when he established in Madrid the factory of Buen Retiro. In addition to this superb porcelain, the palace boasts a bedstead of splendidly carved lignum-vitæ, and some pictures by Bosch (Jerome van Aeken), a painter of the sixteenth century, who is almost unknown outside Spain. These canvases represent fantastic subjects and allegories in the style of Breughel, and were highly praised by the critics of his time.

The Convent of San Pascual was founded by Charles III., and the theatre in the town owed its inception to the same monarch. The convent church contains only a few valuable pictures, but it is rich in marble and beautifully carved wood. The convent library possesses many ancient manuscripts, and the convent grounds are famous for their beauty, but the gardens of the royal palace are the crowning glory of Aranjuez.

In April or May the view from the Parterre is one of almost unsurpassed loveliness. The Reina, Isla, and Principe Gardens are furnished with a multitude of bridges, grottoes, fountains, and cascades, bordered and surrounded by an exuberance of plants and flowers

PRINCIPAL FAÇADE OF THE PALACE

from England, France, and the East, all bathed by the waters of the Tagus, and made musical with the notes of myriad birds. The nightingale returns in his thousands every spring. Here are Oriental trees, palms, and the cedars of Lebanon, and interspersed with them are the first elms introduced by Philip II. into Spain from England, which grow luxuriantly under the combined influence of heat and moisture.

The Jardines de la Reina are of minor importance, but the Jardines de la Isla are filled with natural and created beauties. In the Isabel II. Garden is a bronze statue of the queen, erected to commemorate the political events of 1834. It is surrounded by a handsome iron railing, and completed by eight stone seats and as many marble vases mounted on pedestals. The Jardines de Principe, a much more modern preserve, are divided into four departments, and bisected by avenues that lead to the various small squares and to the Princesa, Apollo, Blanco, and Embajadores Avenues, the last of which terminates in the little Pabellones Garden of the time of Ferdinand VI. In addition to these princely gardens there are the English Garden, remarkable for its carved rock supporting a well-modelled swan; the Chinese Garden with its banana plantations; and the Garden of the Princess, acquired in 1535, and adorned in 1616 with a mechanical clock, decorated with twelve bronze figures that play on bronze trumpets. On the banks of the swiftly-flowing river are the paddocks of the Crown, where camels and llamas roam, and a stud farm, where are bred English and Spanish blood horses and the beautiful cream-coloured animals of the Aranjuez stock.

The auxiliary palace called the Casa del Labrador, or Labourer's Cottage, built by Charles IV., is a remarkable structure, being a series of boudoirs, *à petit Trianon*, worthy of a Pompadour. The ceilings are painted by Zacarias Velazquez, Lopez, Maella, and other artists, and the walls of the back staircase are decorated with scenes and figures of the time of Charles I. At the top of the staircase is figured a balcony, on which are leaning the handsome wife and children of the painter, Z. Velazquez. The gilded bronze

balustrade of the main staircase contains gold to the value of £3000, and the marbles over the doors are very fine. On the ground-floor of the building, which is composed of three storeys, are thirteen statues by Spanish sculptors. In the centre of the hall is a marble figure representing Envy, and around the apartment are twenty busts of Carrara marble. Among the treasures of the palace are many Japanese vases and bronzes of great artistic value, marble busts of Minerva and Mars, a group representing a sacrifice in honour of Venus, and an enormous, beautifully carved mahogany fountain. The decorations consist of platinum, artistically worked pavements of Buen Retiro porcelain, and the most gorgeous silk embroideries and tapestries bordered with gold; while the furniture includes priceless chandeliers, Sèvres vases, candelabra, and clocks. A chair and table in malachite, a present from Prince Demidoff to the ex-Queen Isabella of Spain, is valued at about £1500. The apartment known as Retrete is adorned with a composition resembling marble in the Moorish style with Etruscan low relief, and furnished with crimson coverings bordered with gold, while all the appointments of the hall, the capricious clocks and floral stands of bronze and glass, the table of rock-crystal, and the wealth of marbles, all contribute to the magnificence of this so-called Casa del Labrador.

LA CASA DEL LABRADOR, ARANJUEZ

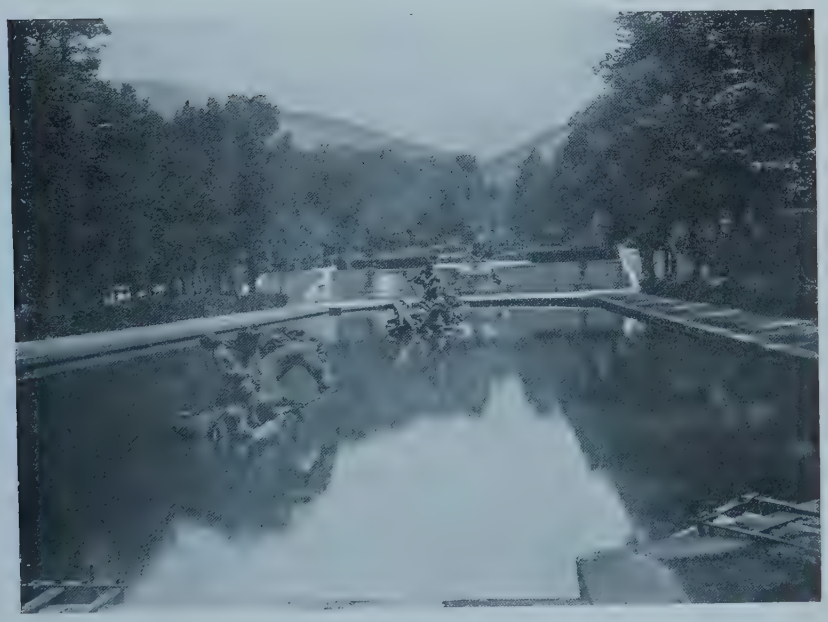
LA GRANJA AND EL PARDO

AFTER a visit to the Escorial the Palace of La Granja will seem a rather dull and depressing imitation of Versailles. It is called the Grange or Farm, and, appropriately enough, is in the midst of charming scenery. In the background the snowy Guadarrama lift their heads above the pine forests. On the whole one does not blame Philip V. for his choice of a royal domain, at this height of 4000 feet above the sea. La Granja—or San Ildefonso, to give it its official name—is the residence of the Court in summer. The fifth Philip was of almost as gloomy a temper as the second. He spent very little time at the pleasaunce he had decreed, for he died a few months after its completion in 1746. Here in 1724 he abdicated the throne in favour of his son, Don Luis, on whose death eight months later he was constrained to resume the royal authority.

The palace itself is not a very interesting structure. The principal façade dates from 1737, and is buttressed by columns and pilasters, supporting an entablature and balustrade. Over the middle rises an attic storey, also surmounted with a balustrade, supported by caryatides representing the four seasons, between them being the coat of arms of Spain and of the Bourbons. This front was designed by Juvara, and is the most tasteful portion of the building, to which additions have been made at different epochs with little regard to harmony or good taste. The interior, however, reflects the taste of the present august occupants. Much of the heavy rubbish accumulated in preceding centuries has been relegated to the lumber room, and the vast halls and corridors have been refurnished throughout. Rich tapestries cover

GENERAL VIEW OF THE PALACE

THE PALACE AND FOUNTAIN OF FAMA, LA GRANJA



FOUNTAIN OF NEPTUNE, LA GRANJA

THE BATHS OF DIANA, LA GRANJA

THE CASCADE, LA GRANJA

THE HORSE-RACE, LA GRANJA

THE FOUNTAIN OF THE THREE GRACES, LA GRANJA

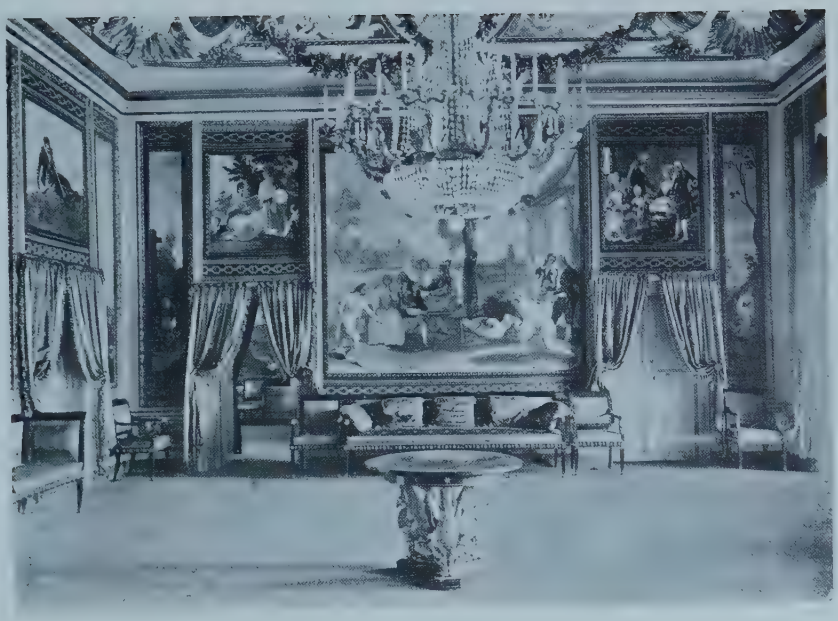
ENTRANCE TO THE PALACE

the walls, and the palace still contains upwards of three hundred pictures, though the finest works of art have gone to fill the galleries of Madrid. The chapel is only worth visiting for the tombs of Philip V. and his Italian Queen.

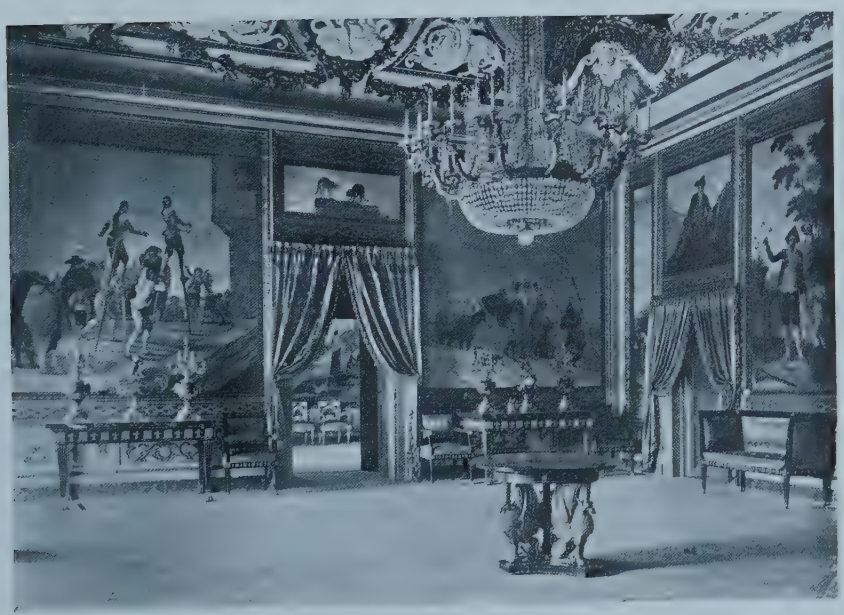
But the park is a thing of beauty and a joy at least during a long day. Here flourish the elm, the lime, the pine, and the chestnut, forming delicious woods. In the ornamental gardens exists the very finest system of fountains the world has seen. Philip V. far surpassed the achievements of the Roi Soleil in this direction. The first visit is naturally to the lake, a beautiful expanse of water on the bank of which is situated the important Piscicultural establishment, founded in 1867 by King Francisco.

The gardens are filled with statues of mythological characters, grouped with great skill among the foliage. Those most admired are the Lucretia, Daphne, Phœbus, and America. Especially beautiful is the group of Diana and her nymphs surprised by Actæon, in the centre of a magnificent fountain. Contemplating the play of the waters Philip V. is said to have exclaimed:

VIEW OF THE PALACE AND THE CASCADE



HALL OF AMBASSADORS, EL PARDO



HALL OF AMBASSADORS, EL PARDO

THE PALACE, EL PARDO

THE PALACE, EL PARDO

THE PALACE, EL PARDO

VIEW OF THE PALACE FROM THE GROUNDS, EL PARDO

VIEW OF THE PALACE, LA GRANJA

"This has amused me three minutes and cost me three millions." A still finer and taller column of water issues from the Trumpet of Fame, breaking in a shower of crystalline drops 130 feet above the water level; while miniature rainbows interlace and form an aureole round the head of the figure. In the centre of another lake, Latona is seen, embracing her children, while her enemies, transformed into frogs, vomit forth jets of water in impotent rage, which cross and recross, forming arches in bewildering variety.

This favourite home of His Catholic Majesty has been the theatre of several events of historical importance, notably of Ferdinand VII.'s final revocation of the Salic Law and confirmation of his daughter, Isabella, in the succession.

The only other royal residence near Madrid worth visiting is El Pardo, a shooting-box on a large scale, 6 miles from the capital. The hunting seat built here by Enrique III. was replaced by a palace in 1543. The building is very simple, and contains but a single court. The walls in the interior are hung with tapestries after the designs of Goya (made in Madrid) and Teniers (made at Les Gobelins). Students of Spanish art should visit this palace for a sight of the best of the very few remaining works of Gaspar Becerra—the Legend of Perseus and Andromeda. The chapel contains a copy of Ribalta's altar-piece in Magdalen Chapel, Oxford. Over the staircase is a fine equestrian portrait of Don John of Austria, attributed to Ribera. These works of art having been inspected there is little to detain you at El Pardo. The shooting in the adjacent covers is excellent, but this few of my readers will have the time or opportunity to prove for themselves.

ANTE-ROOM, EL PARDO

DINING-ROOM, EL PARDO

INTERIOR OF CUENCA CATHEDRAL

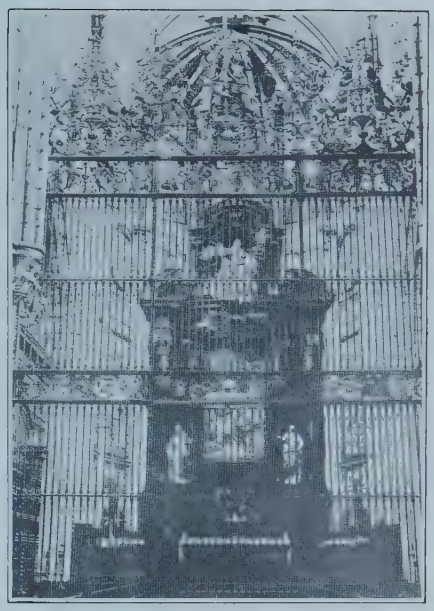
Mendoza, "el tercer rey," died in this palace in 1495. The façade of the palace is Gothic with certain Renaissance features. It is studded with triangular nail-heads. A balcony runs across the front, and above the door two colossal figures support a coat of arms. The inner quadrangle is surrounded by two galleries, very richly sculptured with escutcheons, eagles, griffins, &c. The apartments, particularly the Salón de Linajes, are remarkable for their artesonado ceilings. Since the year 1879 the building has served as a military orphanage.

The tomb of the founder of this stately palace is to be seen in the church of San Ginés; close to him are entombed his kinsmen, the first Counts of Tendilla. The old convent of the Franciscans, now used as a workshop by the Royal Engineers, was rebuilt by Don Diego and intended by him to become the mausoleum of his family, but the monuments have all been removed. The Royal Academy of Military Engineering — the Spanish Woolwich — is itself an imposing and ancient building, formerly the palace of the Counts of Montesclaros.

Higher up the Henares, at the very gateway of Castile, is the old episcopal city of SIGUENZA, a striking picture of the Middle Ages. It is still girdled by walls, with flanking towers and bartizans, and commanded by the formidable Alcazar, in which Don Pedro imprisoned the unfortunate Queen Blanca. Some of the buildings in the town itself, such as the Ayuntamiento, are hardly less striking and ancient. Many of the private residences owe their air of wealth and dignity to the rich canons and prebendaries by whom they were once inhabited.

The cathedral is important. It is an early Gothic structure exhibiting the transition from the Romanesque. The west front is approached across an atrium or portico, and is pierced by three doors, over one of which is a good low relief of the Apparition of the Virgin to San Ildefonso. The front is flanked by square massive towers, battlemented and connected by a stone balustrade. The nave and aisles are of equal breadth, and are separated by twenty-four pillars of twenty clustered columns each. The nave is lit by a

notable rose-window in the west front. Another fine window lights the south transept. The chancel is railed by a very good reja, and has two alabaster pulpits constructed by order of Cardinal Mendoza. The high altar, a work of considerable merit, is draped with valuable Flemish tapestries. The chapel of St. Librada, patron of the see, is adorned by a notable reredos, and contains her relics. The chapel of San Marcos boasts a triptych of the fifteenth century, and the chapel of St. Katharine, some interesting tombs and flags taken from us English in 1587. The choir is an elaborate work, richly encrusted with precious marbles, and containing some good carving. The pulpit is one of the best in Spain. The collection of relics in the sacristy almost rivals that of Oviedo. Another treasure is the richly encrusted custodia, presented by Cardinal Mendoza.



VIEW OF THE CHANCEL, CUENCA CATHEDRAL

We are ignorant as to the exact date of the foundation of this noble cathedral, but it is evident that it was begun not later than the middle of the twelfth century.

About 15 miles above Siguenza stands in a commanding and romantic situation the mighty castle of the great dukes of Medina Celi, whose tombs it contains.

Alcalá de Henares, between Guadalajara and Madrid, is the city which has made out the best claim to have been the birthplace of Cervantes, who was indisputably *baptized* here,

VIEW FROM SAN JUAN HILL, CUENCA

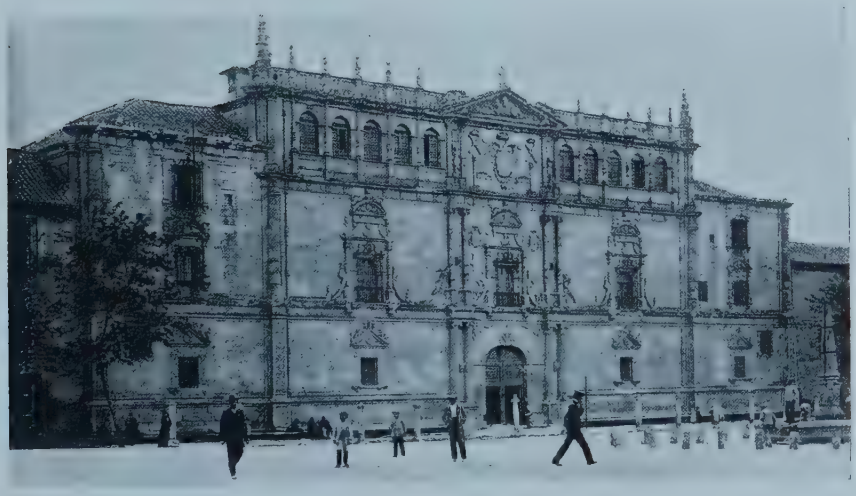
on October 7, 1547. Katharine of Aragon was also a native of the town. Here flourished the university established by Cisneros, in the fine Colegio de San Ildefonso, but transferred to Madrid in 1836. Under the auspices of this illustrious institution was printed

the famous Complutensian Bible in Hebrew, Chaldee, Greek, and Latin—the first great polyglot Bible.

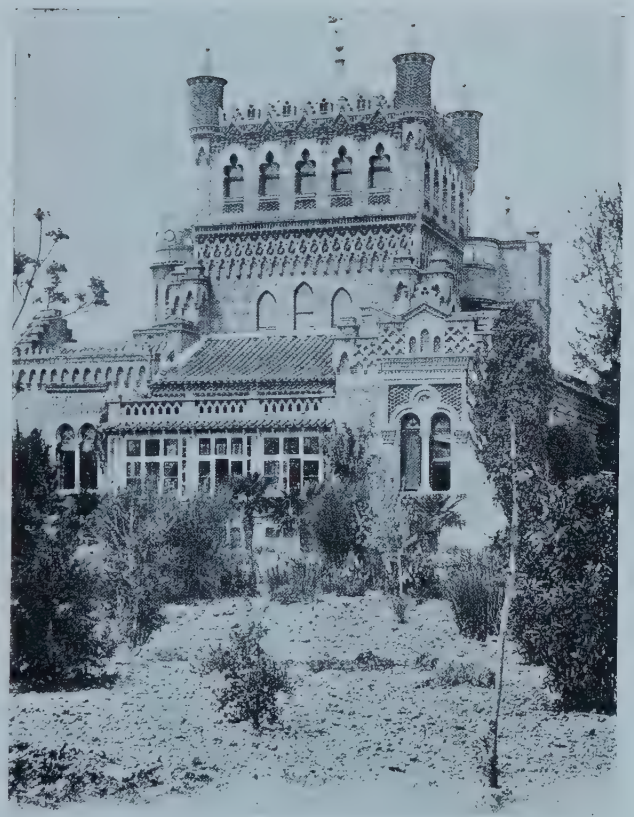
The town, though it wears a sad, forlorn look, still contains many reminders of the great days that are gone. You may with admiration gaze on Fancelli's superb monument and tomb of Cisneros, in the Gothic college called the Magistral; and contemplate with reverence the vast archives disposed in seventy halls. The ancient palace of the archbishops of Toledo is also an enormous and impressive building, the work of Covarrubias, with grand staircases, spacious halls, richly carved ceilings, and over all that air of grave majesty that bespeaks the abodes of the great princes of the Church.

SEPULCHRE OF CARDINAL D. FR. FRANCISCO XIMENEZ DE CISNEROS, ALCALÁ DE HENARES

PASEO DE CERVANTES, ALCALÁ DE HENARES



THE UNIVERSITY, ALCALÁ DE HENARES

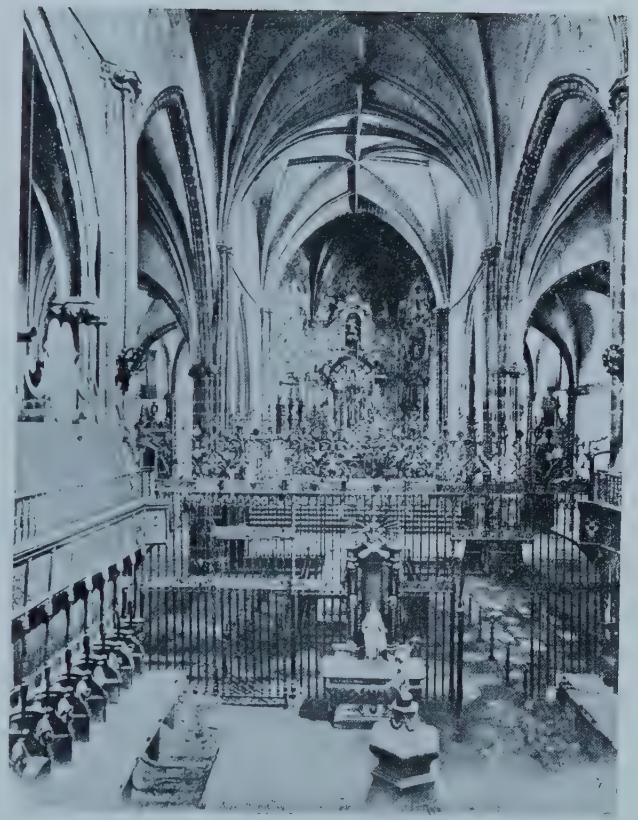


MOORISH PALACE, ALCALÁ DE HENARES

PASEO DE LA ESTACIÓN, ALCALÁ DE HENARES

FAÇADE OF THE ARCHIVES, ALCALÁ DE HENARES

GENERAL CENTRAL ARCHIVES, ALCALÁ DE HENARES



INTERIOR OF THE CATHEDRAL, ALCALÁ DE HENARES

NAVE OF THE CATHEDRAL, ALCALÁ DE HENARES

SEPULCHRE OF DON ALONSO CARRILLO, ARCHBISHOP OF TOLEDO,
ALCALÁ DE HENARES

GENERAL CENTRAL ARCHIVES, ALCALÁ DE HENARES

CIUDAD REAL

THE seated and crowned figure in the arms of Ciudad Real is that of King Alfonso X., by whom the town was created in 1273. It was built round the well of San Gil, which to-day bubbles up in the Plazuela del Pilar, and was peopled largely by the inhabitants of the town of Alarcos destroyed by the Moors. The new colony was founded to bridge over the wide gap left between the older possessions of the Castilian crown and the new conquests south of the Sierra Morena. The new town did not, however, prosper as well as had been anticipated, and became so indebted to the Jews that it only escaped being sold up by the king's intervention—and practical repudiation of the debt. There was, moreover, a bitter feud between the townsfolk and the Knights of Calatrava, which resulted in much bloodshed, and was only extinguished by the heavy hand of Pedro the Cruel. The ruin of the town is attributed by a Spanish writer to the expulsion of the Moriscos by Philip III.

Ciudad Real to-day appears a pretty white town, surrounded by crumbling walls. The streets, as might be expected, are regular and comparatively well paved. The most important religious edifice is the church of San Pedro, surrounded by an atrium, and with its choir at the west end; of the three doors in the west front, one is in Moorish style. The church of Santa Maria del Prado consists of a single nave, surpassed in spaciousness only by that of the cathedral of Coria; it contains an elaborate and well-executed retablo, composed of fifty pieces of sculpture, the work of Gualdo de Merlo, a seventeenth-century artist.

GENERAL VIEW OF CIUDAD REAL

MERIDA

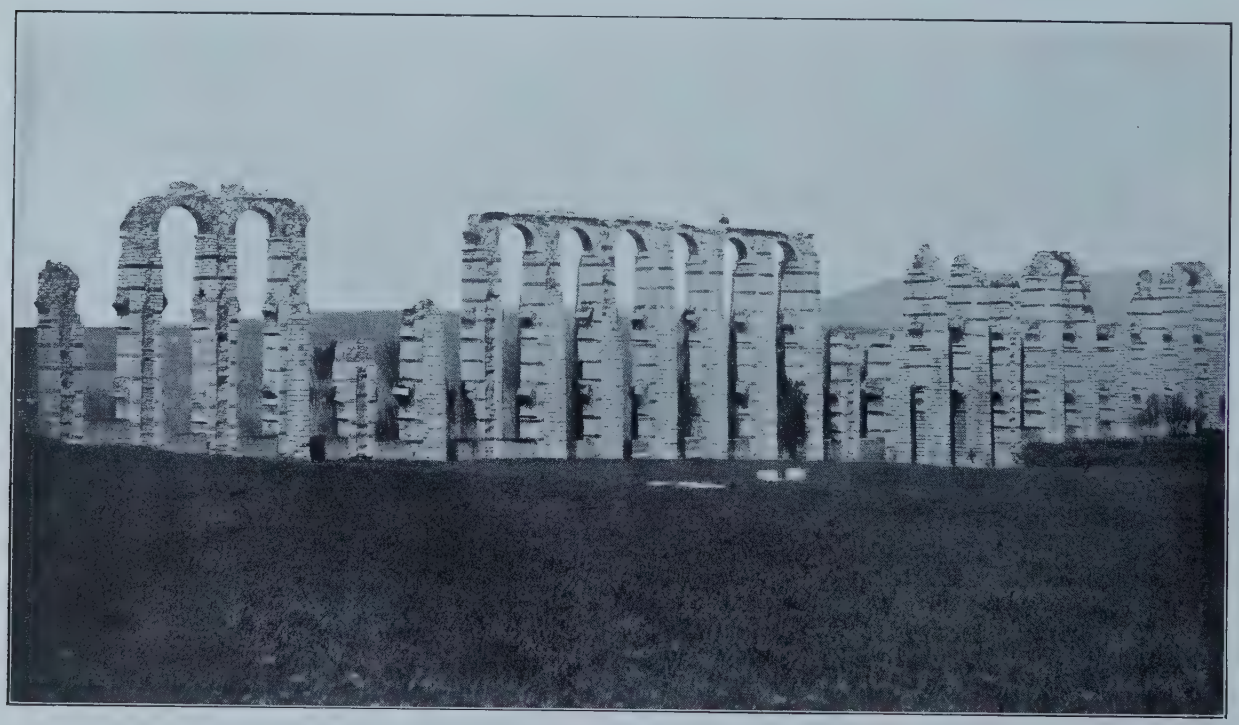
THE old captaincy-general of Estremadura is one of the least known parts of Spain. It is also one of the wildest and most backward. In early times, on the contrary, it was probably the most civilised district of the interior, and contained the capital of the vast province of Lusitania, whose imposing ruins still draw occasional travellers to the little town of Merida. Like Italica, farther south, Emerita Augusta was founded by veterans of the Roman army, on whom the surrounding lands had been bestowed by Augustus. The station prospered exceedingly, and the emperor raised it to the dignity of a provincial capital and colony. Its importance hardly diminished under the Visigothic rule. It submitted to the Saracens on honourable terms, and its episcopal see, which had been founded in the third century, was not transferred to Santiago till the year 1109. The strength of its walls, which tradition absurdly avers to have had eighty-four gates and three thousand seven hundred towers, emboldened its swarthy governors again and again to defy their masters at Cordova. Such hardihood brought about the ruin of the city, which was taken, and its defences demolished, by the Amir in 862.

The handiwork of the Romans, though in soft, friable stone, has in great part survived these vicissitudes and enables us to realise something of the splendour of their capital. With their irritating and monotonous habit of hyperbole, the Moorish writers declared that no man on earth could describe the wonders of Merida. Of these the most remarkable is the bridge across the Guadiana, built, as some say, ninety-five years before the birth of Christ, and more probably under Augustus. It was restored in the late seventh century by the Visigoths,

BRIDGE OF MERIDA

and again in 1610. Some of its arches were blown up by the allies in the Peninsular war. The bridge is a noble structure of sixty-four arches, half a mile long, 21 feet wide, and 33 feet high.

Another Roman bridge of three arches spans the brook of Albarregas on the old road to Salamanca. In the same direction lie the remains of the Forum. Adjacent was the aqueduct of Los Milagros, represented by thirty-seven piers 85 feet high, some with three tiers of arches. There is a less ancient aqueduct in better preservation and restored by the Arabs on the Madrid road.



AQUEDUCT OF MERIDA

Not much more than the site can be made out of the Circus, capable of holding 20,000 spectators. The Roman theatre to the south of the town, not far from its crumbling walls, is a semicircular building, with seats arranged in seven divisions. Its thick walls are pierced by seven entrances, and two other gates lead into its interior. A little farther on the visitor reaches the Naumachia, an elliptical amphitheatre, supplied with water by the aqueducts. The tank is now filled up, and the tiers of seats destroyed. The work is popularly known as the Baño de los Moros, after an improbable tradition. The Lago de Proserpines, also constructed by the Romans about 3 miles north of Merida, is a reservoir about $1\frac{1}{4}$ mile in circumference and 10 feet deep. It is formed by solid masonry, and the steps to the water's edge are contained in strong towers. Farther

REMAINS OF ROMAN ARCHITECTURE, MERIDA

COLUMN OF CONCORD, MERIDA

on still are remains of Roman baths at the Baños de Alanga.

The Alcazar, on the banks of the Guadiana, was one of the strongest mediæval fortresses in Spain. It was built mainly by the Arabs, but was originally a Roman work. It is called El Conventual on account of its having been converted into a commandery by the Knights of Santiago. Its stout walls on the west and south are flanked with towers of considerable size. A double flight of steps leads down into the well, which is supplied with water from the river, and was dug by the Visigoths. In the ruined monastery of Canliana, in the outskirts of Merida, it is worthy of note that the luckless Roderick is said to have found refuge.

In the town itself the most conspicuous monument of antiquity is the triumphal arch known as the Arco de Santiago, or de Trajano, 43 feet high, and about 40 feet in breadth. The marble which once adorned it has long since disappeared. In the Palace of the Counts of los Corbos may be seen the remains of the vestibule of the temple of Diana, with entire granite columns of the Corinthian order. Ten are embedded in the palace walls, and stand about 35 feet high. Amid these ruins have been excavated a profusion of statues, capitals, altars, and ornaments, proving that Diana of Emerita was considered as great a divinity as her namesake of Ephesus. Mars was also the object of special veneration on the banks of the Anas, as the fragments of

TEMPLE OF MARS, MERIDA

ARCH OF TRAJAN

his temple attest. The atrium was formed by six columns, two cylindrical and of jasper, with Corinthian capitals, and pedestals, the others square and apparently fragmentary. These remains are now incorporated with the chapel called the Horno (or oven) de Santa Eulalia, raised about 1612, on the spot where the virgin martyr was roasted in an oven. Her body, according to pious belief, was unconsumed and unsinged, and the tormentors beheld her pure soul take wing from out her mouth in the form of a dove. Her monument on the promenade, called after her, has a sort of pyramidal pedestal, appropriately formed of fragments of pagan altars and temples. The patron of Merida must not be confounded with another saint of the same name martyred at Barcelona.

In connection with Merida and its remains, the great Roman bridge of Alcantara, in the same province (Estremadura), may be mentioned. It was built in 105 A.D. by eleven townships of Lusitania, and crosses the Tagus in six arches, the

RUINS OF THE ROMAN THEATRE, MERIDA

ROMAN BRIDGE, ALCANTARA

WEST FRONT OF THE CHURCH OF SAN BENITO, ALCANTARA

ROMAN TEMPLE AND SACRIFICIAL STONE, ALCANTARA

FAÇADE OF THE CONVENT OF SAN BENITO, ALCANTARA

two middle ones each 50 feet in span, the others lessening as they approach the bank. The bridge is 617 feet long and 25 feet wide. It is constructed wholly of granite blocks without cement, each 4 feet high. The Arabs broke one of the lesser arches to close the bridge against Alfonso IX., but it was rebuilt in 1543. Further damage was done by the Portuguese in 1707, and in the Peninsular and Carlist wars. The whole work was satisfactorily restored in 1860, and is one of the grandest memorials of the Roman dominion outside Italy. In the little temple dedicated to the divine Trajan, on the left bank, an inscription commemorating the architect, C. Julius Lacer, was formerly discernible.

NORTHERN FAÇADE OF THE CONVENT OF SAN BENITO, ALCANTARA

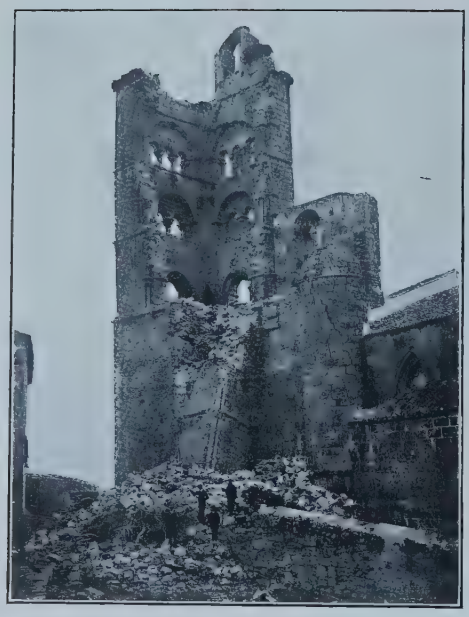
BADAJOZ, MEDELLIN, ETC.

THE name of the ancient capital of Estremadura will never fade from the memory of Englishmen while arms and valour are held in honour. But though most of us will travel many weary leagues to admire the blackened, transmogrified handiwork of some half-forgotten painter, we seldom deviate a mile from our route to visit the scene of some deed of heroism. It must be confessed that there is not much at Badajoz to reward curiosity. Seen in winter, at any rate, its aspect as you approach from the railway station is stern and forbidding, and everything has so dilapidated an air that you might think the town had been stormed last week instead of a century ago. Still the

LAS PALMAS BRIDGE, BADAJOZ

scene is in harmony with its associations, and we should hardly wish to see smiling and trim a town whose walls were washed with the blood of 5000 of our countrymen and allies. There must be a horrible harvest of human bones in the fields round about.

For long the southernmost point of the kingdom of Leon, since then a fortress close to the Portuguese frontier, Badajoz has been for hundreds of years a target for the enemies of Spain. We first hear of the town as the seat of a small Moorish principality which was extinguished by the Almoravides in 1094. Though it seems by treaty to have been recognised as within the Leonese sphere of influence, Dom Affonso Henriques, King of Portugal, did not hesitate to attack and to take it in 1168. While engaged, however, in quelling a rising of the inhabitants a year later, he was surprised by the appearance of Ferdinand II. of Leon at the head of an army. The Portuguese king, in his haste to escape, was thrown from his horse, with a broken leg. He fell into the hands of his rival, who exacted, as the price of his freedom, the surrender of Badajoz. The gate where



TOWER OF JULIUS CÆSAR, TRUJILLO

Affonso fell from his horse is still called the Puerta de la Traicion, in memory of his unsportsman-like behaviour. Badajoz was not confirmed in the possession of Leon till the year 1229. It was then repeopled with immigrants from the north, like Salamanca, Avila, and other border towns.

Badajoz is still a fortress and surrounded by strong walls. Ben Battle, you will remember, "left his legs in Badajoz's breaches." Along the Spanish-Portuguese frontier it will be found that the fortresses of the weaker nation are better maintained than those of the stronger. The explanation is obvious. From the railway station you follow the tram-line across the Guadiana, over a fine granite bridge designed by Herrera in 1595. You enter the town by the picturesque Puerta de las Palmas, and, passing along gloomy streets, reach the fortress-like cathedral of St. John. In ecclesiastical circles it is styled the Cathedral Pacense. It dates from 1255, though the façade is quite modern. It is built on the usual cruciform plan, and has twelve chapels. The high altar reflects little credit on its designer, and the choir, dating from 1557, though a fine work in itself, spoils the whole effect of the interior. Except for some paintings by Luis de Morales, a native painter, the church would be hardly worth a visit.

Estremadura was a province prolific in hardy adventurers. About 30 miles above Merida the grand old castle of Medellin, rebuilt on Roman foundations in 1373, reminds the traveller of the intrepid Cortés, born here on November 11, 1485. Farther north, at Trujillo, was born the equally famous Pizarro, the natural son of a nobleman of the town

GENERAL VIEW OF TRUJILLO

and a woman of the people. Emulous of the exploits of Cortés, he formed a bond of friendship and alliance with two wealthy young men, Diego de Almagro and Fernando de Luque, and the three presently sailed for America. From that day their history belongs not to their province but to the new world. Pizarro's house is pointed out on the Plaza Mayor. In the church of Santa Maria de la Mayor is buried another local worthy, Diego Garcia de Paredes, the Spanish Samson, who died at Bologna after an adventurous career in 1530. His namesake it was who founded the town of Trujillo in Venezuela.

HERMITAGE OF SAN JUAN BAUTISTA, BAÑOS

Forty-three miles across the mountains from Trujillo is the magnificent fortress-like monastery of Guadalupe. It was founded in 1378 by Don Alfonso XI., in honour of an

THE MONASTERY OF YUSTE

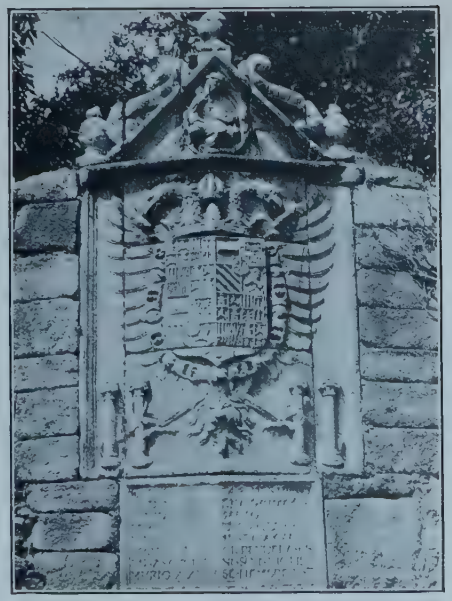
image of the Virgin, said (according to one version) to have been brought from Constantinople by St. Leander. Others allege the image to have been carved by St. Luke. In any case, Alfonso attributed his victory at the Salado to the Virgin of Guadalupe, and, thanks to his piety, the house became one of the richest religious establishments in Spain. It

belonged to the Hermits of St. Jerome, or Hieronymites, an order greatly esteemed in this part of the world. The community exists no longer.

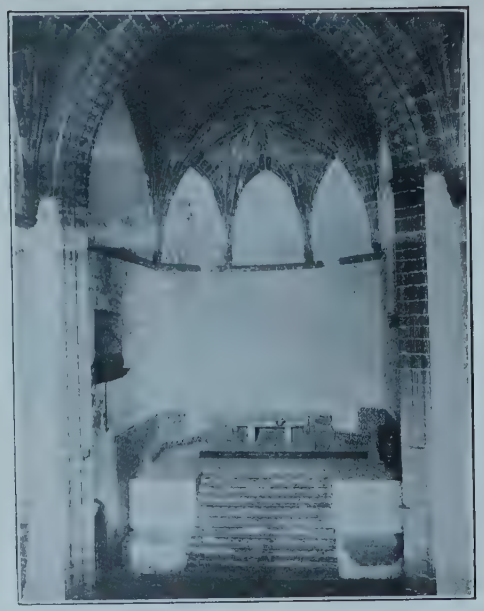
The west front of the vast church is mainly Gothic, but has been spoilt by eighteenth-century additions. The fine towers that flank it also have been pierced with windows quite out of harmony with the general style. The inner cloister, dating from 1469, recalls the Alcazar of Seville. It surrounds a beautiful little pavilion—one of the best and most delicate examples of Gothic architecture in Spain. Though the interior of the

"ARRIVAL OF CHARLES V. AT THE MONASTERY OF YUSTE,"
BY J. ALARCON

church has been stripped of much of its splendour, it remains exceedingly impressive. The choir, as usual, blocks the way; but its grille, the work of Juan de Avila and Francisco de Salamanca, is beyond all praise. The reredos, also, is good, and in the Renaissance style. There are several very interesting tombs, notably those of the unfortunate King Henry IV. and his queen, Dom Diniz, son of Pedro of Portugal and Iñez de Castro, and Don Alonso de Velasco, Constable of Castile. The superbly decorated Camarin is adorned with pictures by Lucas Jordaens and Zurbaran. The latter master is represented in the beautiful sacristy by eight scenes from the life of St. Jerome, which are counted among his very best works and exhibit some remarkable effects of lighting.



SHIELD ERECTED TO THE MEMORY OF CHARLES V. BY PHILIP II. MONASTERY OF YUSTE (ESTREMADURA), WHERE CHARLES V. LIVED IN RETREAT AND DIED



INTERIOR OF THE CHURCH, WITH THE COFFIN OF CHARLES V. MONASTERY OF YUSTE

THE CLOISTERS, MONASTERY OF YUSTE

PART CALLED "THE PALACE," WHERE CHARLES V. LIVED. MONASTERY OF YUSTE

CÁCERES

CACERES, the northern capital of Estremadura, derives its name from the Moorish Alcazares which once crowned the hill where it stands. Though founded by the Romans under the name of Castra Cæcilia, no town—not even Toledo nor Avila—presents a more striking image of the Middle Ages than does this, with its crumbling walls, its ancient churches, its battlemented palaces, and lofty turrets. In the central Plaza stands a Roman tower to which merlons were added in the age of iron, when, fortunately, the once sacred images of Ceres and Diana escaped destruction. Other memorials of its Roman days the town has not. It was finally recovered from the Muslims by Ferdinand II. in 1184, when it was bestowed upon the Knights of Santiago. They had to fight hard, however, to keep possession of their fief, and it was not securely held by Spain till the Moorish inhabitants were expelled in 1230.

Cáceres consists of two towns, the new and the old. The latter is girdled by a massive wall, half Roman, half Arab, and was pierced by five gates, four of which exist. One of these, the Arco de la Estrella, was reconstructed, and as most people will think, spoilt, by the father of the famous Churriguera in 1726. Inside we find ourselves in a typical fortified town of the twelfth century. Passing along winding, gloomy ways, where it comes as a surprise to encounter a wayfarer in twentieth-century guise, we ascend to the Palacio de las Veletas, with which are incorporated the remains of the Moorish Alcazar. This was built by a petty emir of Cáceres in the middle of the twelfth century, and enclosed a large reservoir, which still remains, and is always full of water even in the driest season. It is fed, no doubt, by some hidden spring. To this reservoir the people had access, admitting themselves by means of a bronze key which opened a door long since closed. The palace is now the Audiencia, or Law Court.

On the summit of the hill stands the parish church of San Mateo (Cáceres is included in the bishopric of Coria), on the site of a mosque. The actual fabric dates from the latter part of the fifteenth century. The older edifice was the seat of a famous confraternity of knights which very nearly attained to the power and rank of an order. The church contains the tombs of the Ovandos, a family which is not without lustre in the history of Spain and South America. The dark, gloomy church of Santa Maria la Mayor is of the same age as San Mateo. The retablo, executed by Guillen Ferraz in 1547, is one of the best works of its kind in the kingdom. Beneath the chapels are the vaults of many noble families of the province, and their epitaphs in many cases refer to exploits and

honours earned in the Indies. Estremadura is peculiarly the country of the Conquistadores. It would be interesting to inquire why the adventurous spirit should have been stronger in this province than in any other.

In old Cáceres there are streets which remind one of Rhodes, so narrow, stony, and antique are they. One of the finest mansions is the Palacio de los Golfines, in early Renaissance style, once the home of a powerful family of French origin. From the crest of the hill steep stairways, as picturesque as any in Naples, descend to the lower or new town, with its comparatively wide and regular streets. Here is the hall of the Provincial Deputation, built by the Carvajals in the spacious days of Ferdinand and Isabella. To this family belonged the notorious follower of Pizarro, who perished on the scaffold for his violent usurpation of the government of Venezuela in the year 1546. To those days belongs also the handsome church of Santiago in the north-east quarter of the town. Its richness of adornment is an evidence of the wealth which never ceased to stream into the town during the fifteenth and sixteenth centuries, thanks to the prowess of its sons warring and adventuring in far-away America.

CÁCERES

PLASENCIA

PLASENCIA, originally named Ut Deo Placet by Alfonso VIII., by whom it was founded in 1189, is not less picturesque than Cáceres. Its rocky site is very similar to Toledo's, and the two cities resemble each other in general appearance though the one is considerably more than a thousand years younger than the other. "Plasencia," says a Spanish writer, "is a beautiful matron who approaches old age, and proudly shows her vanishing charms to those who care to contemplate them."

The walls reared by the three doughty knights named Paniagua in 1199, still form a girdle round the town, broken here and there. They are flanked by no fewer than sixty-eight round towers, called by the Spaniards "cubos," and here added evidently some time after the connecting wall was built. They are probably of the same date as the ruined castle, or Alcazar, once the strongest fortress in Estremadura. Close to this was built the first cathedral, where the Casa Hospicio now stands. In the early fourteenth century a new cathedral was begun, now called the church of Santa Maria. It is interesting, observes Don Nicolas Diaz, to note the rude workmanship of the west front, betraying the decadence of the sculptor's art among a people which in the first, second, and third centuries had produced statuary worthy of the Romans.

The church early appeared too mean for the cathedral of a diocese which was one of the four richest in Spain and had been swayed by the martial Domingo of Bejar, the hero of the Navas de Tolosa. In 1498 the new cathedral was accordingly begun. It has never been finished, and has been the subject of maladroit additions and alterations. The west front is in the plateresque style. It is in four stages, a central arched recess in each being flanked by three pillars on either side. The lowest of these recesses is the

ARCO DE LA SALUD, CALLED "EL CAÑON"

WEST FRONT OF THE CATHEDRAL, PLASENCIA

entrance, the uppermost is a window. The interior of the church is vast and not unimpressive. From the columns dividing nave and aisles, arches radiate like the branches of a palm. The chancel was designed by Juan de Alava, Covarrubias, and Siloe, with statuary by Gregorio Henández of Valladolid. By that master is the fine relief, in the centre of the reredos of the Assumption, flanked by four fine paintings of Francisco de Rici. The superb railing is by Juan Celma. Thanks to the absence of the west screen of the choir, the elaborate and beautiful carving of the stalls may be the better appreciated. The under

PALACE OF THE MARQUIS OF MIRABEL, PLASENCIA

sides of the seats are, curiously enough, carved with caricatures of the sacred subjects adorning the obverse. The artist is believed to have been Rodrigo Alemán, who died in 1520. The story goes that he, having declared that God Himself could not have produced better work, was imprisoned in one of the towers of the cathedral. He lived there on the birds he was able to snare, and with their feathers made himself a pair of wings. Attempting the feat of Icarus, he met with the same fate. The origin of these wild stories is, of course, to be found in the daringly irreligious character of the compositions to which reference has just been made.

The cathedral is rich in handsome tombs and monuments, most of them covering the ashes of one or other of the bishops who have ruled the see. We may leave by the beautiful

RETABLO OF THE CATHEDRAL, PLASENCIA

THE EPISCOPAL PALACE FROM THE BRIDGE OF TRUJILLO, PLASENCIA

THE AQUEDUCT, PLASENCIA

GENERAL VIEW FROM SAN MIGUEL, PLASENCIA

THE "BERROCAL," PLASENCIA

north door, the Puerta del Enlosado, dating from the time of Charles V. and adorned with the arms of the Carvajals.

In the church of San Nicolás sleeps the valiant Hernán Pérez, who fell in the wars between Peter the Cruel and his brother Henry of Trastamara. He belonged to the family

CATHEDRAL FROM THE SUBURB OF SAN JUAN

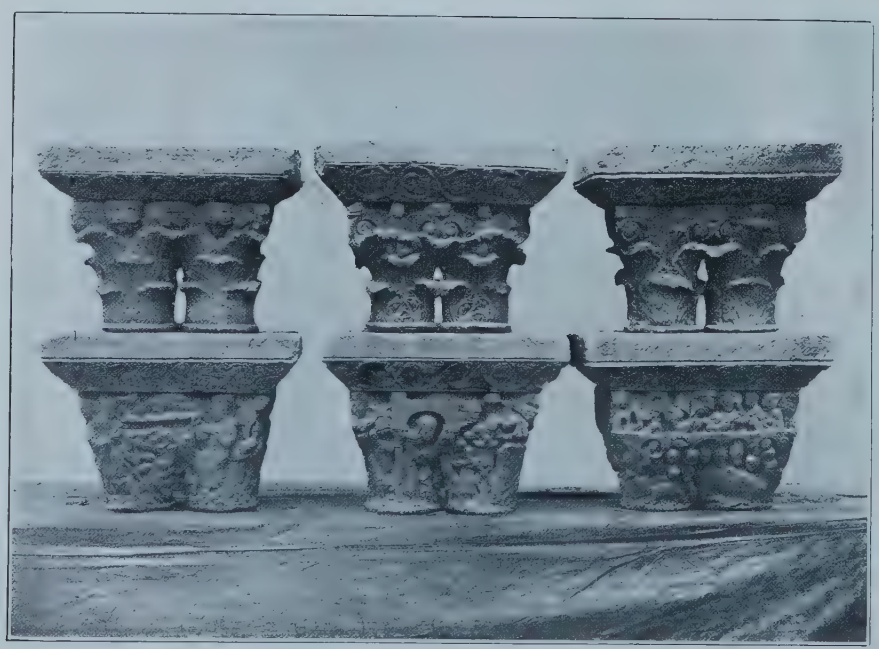
of Monroy which produced the celebrated heroine of Salamanca, the avenger of her sons. The fine old feudal Casa de los Torres, in which she was born in 1398, is proudly pointed out by the Placentinos. To a later and more tranquil age belongs the Renaissance Casa de las Bóvedas with its beautiful quadrangle, its collection of antiquities, and paintings illustrating the Golden Age of Spain.

PAMPLONA AND NAVARRE

"Toujours prête au combat, la sombre Pampelune
Avant de s'endormir aux rayons de la lune,
Ferme sa ceinture de tours."

PAMPLONA, the capital of Navarre, is indeed better prepared for action to-day than when Victor Hugo penned those lines, eighty years ago. It is one of the strongest fortresses in Spain, and from the eminence on which it stands the sound of the bugle is ever borne down into the valley below. The numerous convents, which once were stirred only by the voices of the monks in choir and refectory, now swarm with the soldiers of Spain. Pamplona is armed to the teeth, and seems for ever to be watching for the gleam of an enemy's spear on the not far-distant Pyrenees.

It is an old city. It occupies the site of a Roman town called Pompelon, or Pompeiopolis, which became the seat of the infant kingdom of Navarre far back in the tenth century. The primitive town presently became known as the Navarreria, to distinguish it from the suburbs which grew up round it, and between which and its citizens, for two hundred years, raged an implacable feud. It was not till 1422 that the king of Navarre was able to put an end to these dangerous factions by welding the three "towns" into one. Since that time, Pamplona has not wanted enemies from without. Taken by the redoubtable Duke of Alva in 1512, she was besieged by the French nineteen years later, on



ROMANESQUE CAPITALS, REMAINS OF THE CATHEDRAL DESTROYED IN THE FIFTEENTH CENTURY

WEST FRONT, PAMPLONA CATHEDRAL

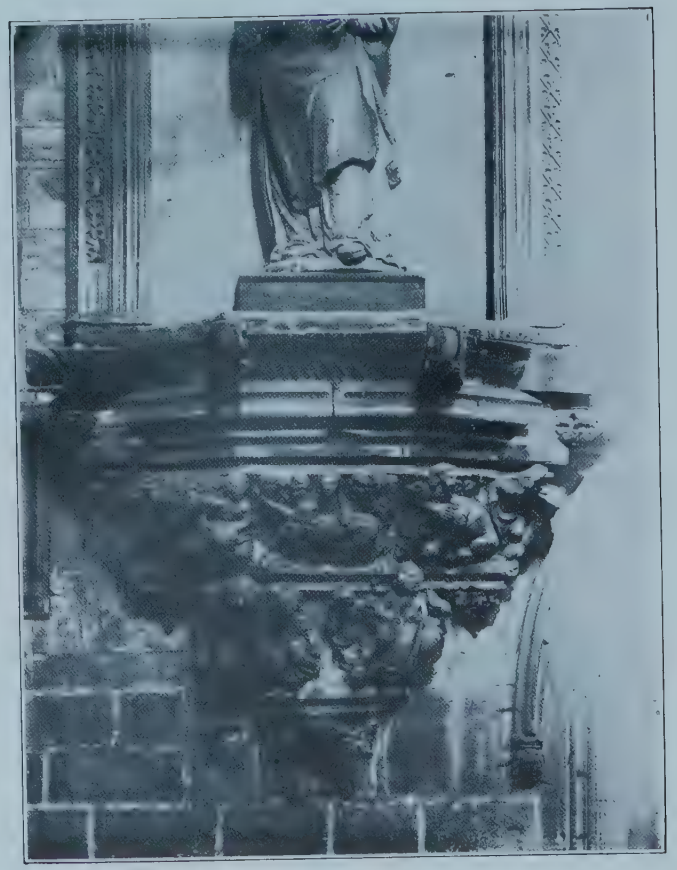
IN THE CLOISTERS, PAMPLONA CATHEDRAL

DETAIL OF A DOOR IN THE CLOISTERS

which occasion the famous Ignatius Loyola received the wound that caused him to turn his attention to religious subjects. In the Peninsular war, French and Spaniards contended fiercely for possession of the fortress, and throughout the whole of the long and bloody Carlist wars Pamplona was under arms day and night. "To-day," says Victor Hugo, "Pamplona is a Navarrese city transformed by the House of Evreux into a Gothic town, by the House of Austria into a Castilian town, and by the sun into a city of the East." The same writer speaks of the gloomy houses, the narrow streets, and the magnificent views of the mountains and the plain. Since his day war and the prevision of war have brought about no inconsiderable changes in the physiognomy of the town he so much admired. Least affected, of course, has been the cathedral, an important church begun in 1397 by King Charles III. of Navarre. It stands on the site of another edifice built between the years 1023 and 1100. The planning of this (the actual) church, says Street, is both ingenious and novel. The outline of the chevet is, as a matter of fact, indented like the trace of a fortified *enceinte*, its ten faces forming nine salient and re-entering angles. The south transept, also, is double the breadth of the north, and there are five chapels off one aisle and only three opening into the other. The west front is in the classic style and is flanked by two square towers crowned with pointed cupolas. The north side has the embossed appearance which is one of the merits of the more famous Cathedral of Burgos, and is pierced by good pointed windows of two lights at the level of the chapels and clerestory. The north door is in good fifteenth-century style, and is remarkable for its fine iron latch-handle and plate.

The interior of the cathedral is religious and grand, though the detail is poor, and none of the parts call for special mention. In the choir may be seen the noble tomb of the founder, King Charles, and his Queen Leonor, compared by the great French poet to the tombs of the Burgundian dukes at Dijon. The south side of the cathedral is covered by the cloister, a beautiful work said to have been begun seventy years before the adjoining fabric. The door communicating with the south transept is adorned by an admirable relief of the Death of Our Lady. Another noble doorway admits to the Sala Preciosa, in which the Cortes of Navarre used to assemble. The cloister contains many features of interest, among others, the beautiful Gothic chapel called the Barbazana, with the tomb

THE CLOISTERS, PAMPLONA CATHEDRAL



PAMPLONA CATHEDRAL. DETAIL

THE CLOISTERS, PAMPLONA CATHEDRAL

of its founder (Bishop Barbazano) and the sepulchres of Bishop Sanchez de Asyain and Lionel, natural son of Charles the Noble. The "reja" of the fine chapel of Santa Cruz was forged from the chains of the tent of the Saracen commander defeated at the Navas de Tolosa. These were broken by the mace of the valiant Sancho of Navarre, and adopted as the device of his kingdom. The interesting chapter-house appears to be of the same age as the cloister.

Another ancient and interesting church is that of St. Saturninus, the Evangelist, but not the first bishop, as some assert, of Pamplona. Here, again, the chevet is polygonal, and two towers rise over the transept arms. The choir is not in the middle of the nave, but in the western gallery. Street assigns the church to the middle of the fourteenth century, and calls attention to the capitals *historiés* of the south doorway. Not far off is the well, whereat the Evangelist baptized the first Spanish Christians. The belfry of San Lorenzo may be perhaps the one alluded to by the author of *Hernani;* it is, at any rate, a noble tower, forming part of a picturesque scene. Then there are the Romanesque church of St. Nicholas, much restored; the chapel of St. Fermín, the founder of the see, and the fine basilica of St. Ignatius Loyola. Many of the convents, having been converted into barracks, are inaccessible to strangers. You are not forbidden the handsome Provincial Deputation, with its portrait gallery of the kings of Navarre, or the mediæval Casa Consistorial, with its historical memories and treasures. Probably nothing in "sombre Pampeluna," however, will delight you so much as the beautiful Paseo de la Taconera, with its far-reaching views of tawny plains and silver-topped mountains.

Though one of the smallest provinces of Spain, Navarre, thanks to its having so long constituted the major part of an independent kingdom, is full of interest for those who would read the past in monuments of brick and stone. Noble churches, castles, and ruins abound throughout the land. Estella, most picturesquely situated at the foot of

PERSIAN-ARABIAN COFFERS OF THE SIXTEENTH CENTURY

PERSIAN-ARABIAN COFFERS OF THE SIXTEENTH CENTURY

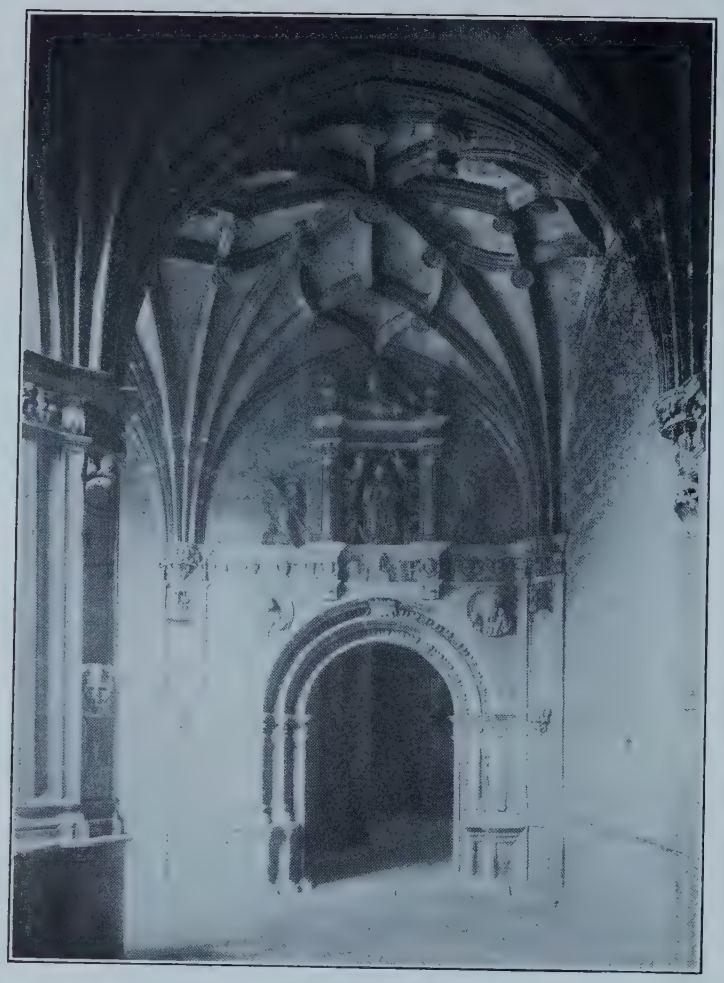
CLOISTERS OF SAN PEDRO DE LA RÚA, ESTELLA

two hills that were once crowned with castles, boasts its three parish churches, all of profound interest. San Pedro la Rúa, to judge from its architecture, dates from the end of the twelfth century, and may have been built by Sancho the Wise. The nave and aisles terminate in apses, but the interior is of no special interest. The adjacent cloister is most beautiful, and is remarkable for the variety and richness of its capitals. San Miguel is believed to be of the same age as San Pedro, and the magnificent west door exhibits the transition from Romanesque to Gothic. The arch is of five orders, each adorned with a series of Biblical figures, and springing from the elaborately chiselled capital of a jamb. The tympanum is occupied by the figure of Christ, attended by the animals representative of the Four Evangelists. The massive buttresses flanking the arch are adorned with large reliefs of scenes from the New Testament, revealing Romanesque influence; while above them are life-size statues of saints. The interior of this fine church underwent restoration in the fifteenth century, to which period belongs the beautiful window of the north transept. In the south transept

ESTELLA (NAVARRE)

A VIEW OF ESTELLA (NAVARRE)

A VIEW OF ESTELLA (NAVARRE)



DOOR IN THE CLOISTERS OF SANTA MARIA DE IRACHE, ESTELLA (NAVARRE)

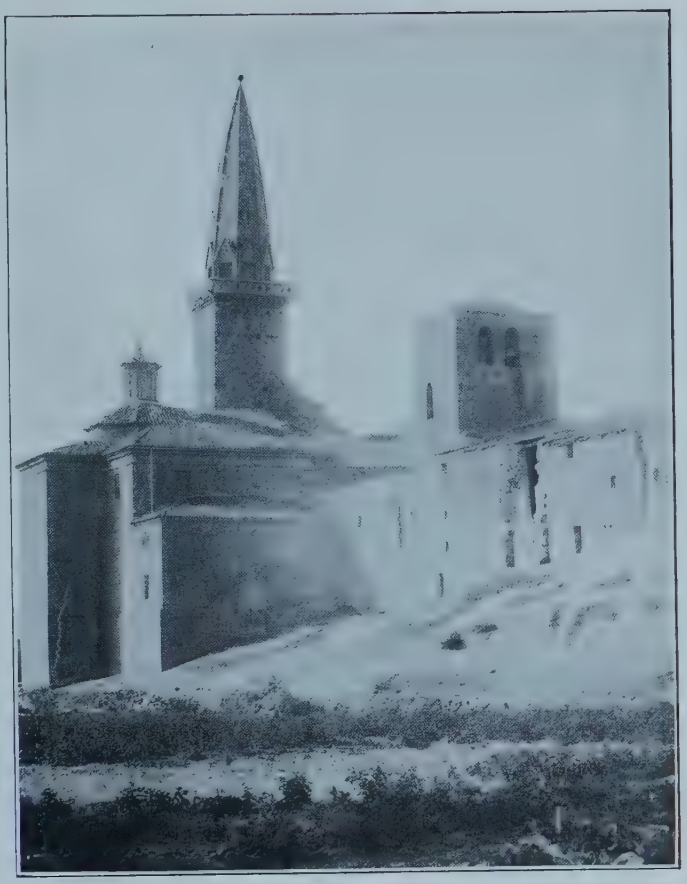
is the tomb of Doña Catalina Egúia, the mother of thirteen sons and thirteen daughters, whose portraits are shown. The beautiful and singular portal of the church of the Santo Sepulcro was built by the merchants of the quarter in the thirteenth century. It is formed by six concentric pointed arches springing from, or rather continuing, the twelve slender and coupled columns in each jamb. The tympanum in superb; it is divided into three compartments, filled with reliefs of the Last Supper, Crucifixion, and Descent into Hell respectively. Round the façade runs a sort of arcade, or exterior triforium, with majestic statues of the Apostles in the niches. The interior is by no means equal in interest to the exterior. A Spanish authority believes that the actual church is composed only of one aisle of the original fabric.

These buildings alone would render the little Navarrese town worthy of a visit, and in the Palace of the Dukes of Granada (now a prison) it possesses a fine example of the Renaissance mansion, and in the Paseo de los Llanos a promenade rivalling that of the Taconera. Not far off is a comparatively modern church, marking the site of the famous Nuestra Señora del Puy, "the Montserrat of Navarre."

More to the east, at the little town of Olite, are the imposing ruins of the mighty palace-castle reared by Charles the Noble of Navarre (1401–6). It appears to have been built on an irregular plan; but with its crenellated walls, tall, square, and octagonal towers, bartizans, and turrets must in its prime have made a glorious spectacle of strength and majesty. One can imagine the exquisite gardens to have been the scene of "Love's Labour's Lost." From the palace an underground gallery ran, it is believed, as far as the castle of Tafalla, a hardly less magnificent pile, of which there are still important remains. One of the gate-towers is overtopped by that heavy, projecting, and machicolated storey which I

do not remember to have seen outside Spain. Both of these sumptuous homes of royalty were suffered to fall to decay on the incorporation of Navarre with the kingdom of Castile and Aragon.

Within the limits of the castle at Olite was built the church of Santa Maria, remarkable chiefly for its cloister and elaborate western door, which in general plan rather resembles that of Santo Sepulcro at Estella. Street calls attention to the whimsical adornment of the jambs with figures of every kind according to no recognisable scheme or sequence. The church of San Pedro, like that of Santa Maria, appears to date from the fourteenth century. Its most striking and interesting feature is the steeple, a square tower with a heavily machicolated parapet, from which rises a tapering spire. I have assigned to this church the date given by Street, but Spanish authorities make it a century older.



CHURCH OF SAN PEDRO, OLITE (NAVARRE)

In the basin of the river Aragon is the noble Cistercian abbey of La Oliva, founded in 1134 by Alfonso el Batallador. The earliest chapel on the spot now forms a species of crypt, and is united to another chapel called the Capilla Capitular, in which chapters of the community were held. The present church was begun in 1198. It is grand, spacious, and severe. The capitals are graceful, but almost free of ornamentation, and the windows are "simple to the verge of rusticity." The exterior is plain, almost forbidding, and the architect seems to have been able to render in stone the inmost soul of the Cistercian Order. The beautiful cloister leads to the appropriately named Preciosa, or chapter-house. The monastery buildings are in ruins and the church is abandoned, and the whole neighbourhood breathes desolation and oblivion.

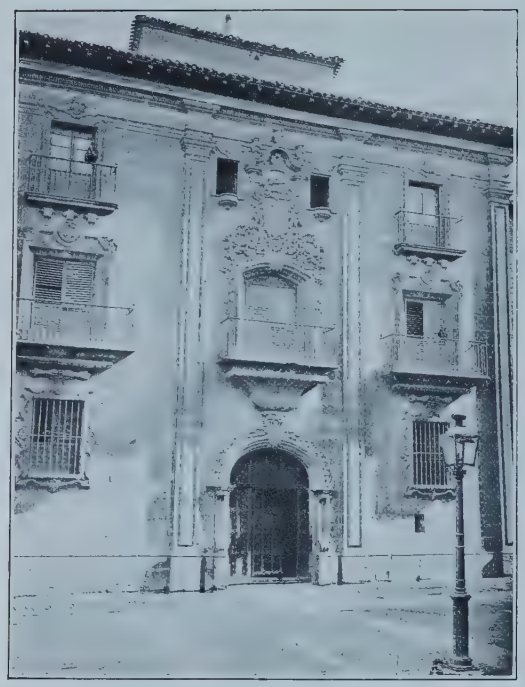
Street classed the small church of Santa Maria at Tudela among the very best it had been his good fortune to visit in any part of Europe. It was a collegiate church, begun in 1135 and consecrated in 1188. Built on the plan so frequently met with in this part of Spain, of a nave and aisles all ending in apses, a row of chapels has been added on either

side with square ends. The special merit of this church is the effect of vastness produced in spite of its really small dimensions. The vaulting is quadripartite, the columns, capitals, and details all simple, severe, and pure. Façades, properly speaking, there are none; but the three portals are grand examples of twelfth-century architecture. The west door is believed to have existed in the time of Alfonso el Batallador. There are eight orders in the arch, and eight columns in each jamb. The capitals are exquisitely carved with subjects from Genesis, the sculpture of the archivolt illustrating the Last Judgment. The

DOOR IN THE CHURCH OF SANTA MARIA, OLITE (NAVARRE)

scheme and execution excited Street's enthusiastic admiration. The transept doors are earlier in date, and reveal much Byzantine feeling. In the chapel of Our Lady of Hola is the grand tomb of Mosen Frances de Villaespesa, Chancellor of Navarre, who in his will, dated January 12, 1421, directed that the chaplain appointed to say mass for the repose of his soul should not be an evil liver or a keeper of concubines, and should never officiate without his hose, and being otherwise decently clad. The noble recumbent effigies of the chancellor and his wife lie beneath a canopy with some beautiful tracery, the walls of the recess being adorned with sculpture and weeping figures. There are other interesting tombs in this church, and adjacent to it is one of the best of the numerous notable cloisters in the north of Spain.

LOGROÑO



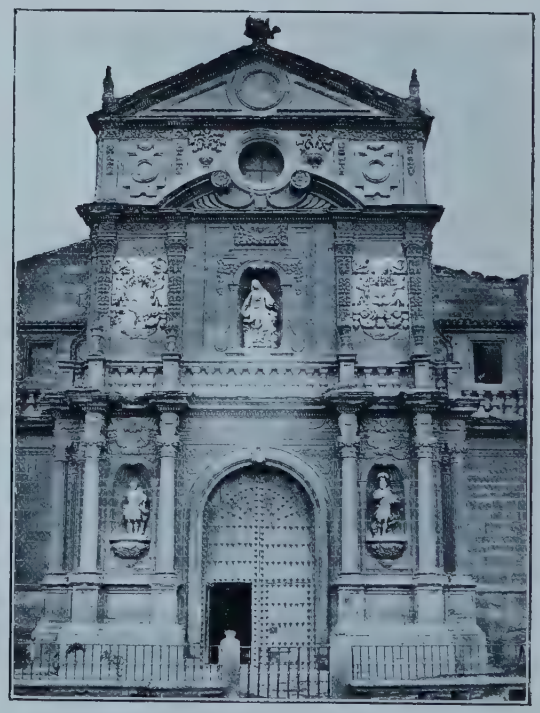
PALACE OF THE DUQUE DE LA VICTORIA, LOGROÑO

There is a great deal to be seen in the old Navarrese town, notably the ancient church of the Magdalene with another good west door, and the Episcopal Palace with an interesting façade. Of the castle, which was the scene of many important events in the history of the little kingdom, there are no remains.

Before leaving Navarre a visit must be paid to SANGÜESA, an important town, with three ancient churches. Santa Maria de Real, said to have been founded by Alfonso el Batallador, preserve something of the Romanesque character in its exterior, and its curious and elaborate west door seems to combine that and the succeeding styles. The statues in the jambs look like the monsters of mythology, and the figure of the Saviour, in a group representing the Last Judgment on the tympanum, is unpleasantly suggestive of the god Pan. More beautiful, if not more interesting, is the fine tower over the transept. The two other churches, San Salvador and Santiago, belong to the fourteenth and twelfth centuries respectively. There are several old palaces in the town, reminiscent of the splendour of the feudal age. The most interesting of these is the mansion of the Counts of Guendulain, with a window worthy of a cathedral.

At some distance from Sangüesa is the castle of Xavier, or Javier, the name of which has been carried farther than that of any other castle in Spain, thanks to the Apostle of the Indies, St. Francis Xavier, who was born here in a room now converted into a chapel. He died near Canton in 1551, when about to undertake the evangelisation of China; and the story goes that the figure on the crucifix at Javier sweated profusely at the moment of his death.

The river Ebro forms the boundary between the kingdom of Navarre and the Castilian province



WEST FRONT OF THE CATHEDRAL, CALAHORRA

CALLE DEL MERCADO, LOGROÑO

of Logroño. This latter district, though rarely visited and not over rich in monuments and artistic treasures, has interesting historical associations and stirring memories. Excavations have revealed traces of an Augustan city built on the remains of heroic Numantia, which Calahorra on the Ebro rivalled by its strenuous resistance to the Carthaginians. Near the little town of Navarrete was fought the battle which seated Peter the Cruel for a second but brief term upon the throne of Castile. Najera, close by, was the burial-place of an old line of Navarrese kings. Their tombs—some of which are of artistic interest—lie in the modernised church of Santa Maria la Real and in the Panteon de la Cruz adjoining. One of these sepulchres is asserted by some to be that of the Leonese king, Bermudo III. Logroño itself is not devoid of churches of some merit, though their importance does not justify any special notice in a work of these modest dimensions.

GENERAL VIEW OF CALAHORRA

Following in the track of Street, we may next cross into Aragon (for near Tudela the three old kingdoms march together) and visit the beautiful old city of Tarazona, rising on cliffs on each bank of the little river Queiles. The town, full of decayed mansions and corners that would have delighted Prout, is surrounded by crumbling walls and crowned with the remains of a formidable castle. At the end of the bridge communicating with the suburb stands the cathedral, built or rebuilt in the year 1235. The later additions have been mostly carved out in brick, and the Romanesque and Gothic styles are frequently and not always harmoniously found blended. The lantern, a picturesque erection of the sixteenth century, recalls the exterior of the Pilar at Saragossa. The plan has been obscured by the addition of a large chapel at the east end, and by rows of chapels on each side. These are mainly Gothic, and full of interesting souvenirs of the nobility of Aragon. The sixteenth-century cloister is no unworthy adjunct to this fine cathedral.

The graceful campanile, which is the first building of the town to arrest the gaze of the approaching traveller, belongs to the church of La Magdalena, once the cathedral, and exhibiting abundant evidences of its Romanesque origin. In the church of La Con-

cepcion we have a good example of the tile-work which is frequently met with in the ancient buildings of Aragon.

These brief notes can convey no adequate impression of this delightful old city, which is certainly one of the most picturesque places in Spain and compares favourably in beauty with the best situated towns of Central Italy.

At a distance of two Spanish leagues from Tarazona stands the majestic abbey of Veruela, one of the most interesting monastic buildings in Spain. The surroundings are bleak and lonely enough, and must well have suited the grim temper of the Cistercians, whose first house south of the Pyrenees this was. It was in 1146 that Pedro de Atares, the lord of Borja, began the foundation of the great monastery, which was dedicated on August 10, 1171, while a storm, unprecedented in its violence, swept the whole country.

The abbey has preserved the fortified character common to religious buildings of its age. The walls are battlemented with pointed merlons, and flanked with half-round towers. The main gateway passes through a massive square tower, and is defended by a barbican—a square, walled-in enclosure, with the usual flanking towers. The interior of this *enceinte* is occupied by some comparatively modern buildings, and by the church in which Street noticed a close resemblance to the mother house of the order of Clairvaux. Veruela is one of the best examples of a Romanesque church comparatively untouched or unspoiled by the hand of the restorer. Its severity and simplicity produce a deeper sentiment of awe and reverence than is excited by many a more gorgeous and elaborate fane. Its treasure was never considerable. To-day the only specific curiosities it contains are the tombs, dating from 1633, of the illustrious patrons of the monastery who had died long before. Here sleeps the unhappy Infante Alfonso the eldest, son of Jaime lo Conqueridor, by that king's repudiated spouse, Leonor de Castille. "He died," says a Spanish historian, "at Calatayud in the year 1260, without having known a father's love, nor the sweets of power, nor the fruits of marriage: his unhappy mother alone followed his bier." Here also are the sepulchres of the pious Atares and his wife, of the powerful house of Luna, and of the dukes of Villahermosa. The abbots are entombed at the foot of the altar steps.

From the church we pass into the vast cloister, where once the silent, white-robed monks walked to and fro in the clear sunlight of Spain. The arches are filled in their upper parts with rich tracery, and the capitals are carved with serpents and other animal forms. In an adjoining chapel are the grand Gothic tombs of Lope Jimenez, lord of Agon, and Sancho Marcilla y Muñoz—the offspring, this last, of two families distinguished by their mutual hatred. Local gossip avers that on certain nights horrid groanings issue from these sepulchres, while the serpents and dragons, writhing on the capitals, contribute with low hissing and wailing to the infernal chorus.

GENERAL VIEW FROM THE PORTILLO, SARAGOSSA

CALLE DEL MERCADO, SARAGOSSA

SARAGOSSA

SARAGOSSA (or, to call it by its right name, Zaragoza) is a great prosperous city, full of promise of things to come, and of souvenirs of a glorious past. Originally an Iberian town under the name of Salduba, it was rechristened Caesarea Augusta by the Romans, and Sarakusta by the Moors, under whose yoke it continued from 713 to 1118. In the December of that year it was taken by Alfonso the Battler after a siege of eight months, and became very soon after the capital of Aragon. Its citizens were invested with important liberties and privileges, which they lustily maintained against their sovereigns in succeeding centuries. They refused to recognise Alfonso III. as king till he had been crowned within their walls; they dictated terms to Pedro IV., by whom, however, they were severely chastised. Finally, they bade defiance to Philip II., who extinguished their liberties in blood, and beheaded the chief officer of Aragon, the Justiciary, Juan de Lanuza, in the market-place, on December 21, 1591. The *fueros* of Aragon were abrogated, and the kingdom reduced to the condition of a province.

But the spirit of the people was far from being crushed. They might bow before their own king, but they would not bend the knee before the foreigner. In the Peninsular war Saragossa covered itself with glory. Its defence against the French is one of the most glorious episodes in the annals of war. Palafox's reply to the enemy's summons, "War to the knife and to the last ditch," has become a byword, and the fame of Augustina, "the Maid of Saragossa," has penetrated into every land. Assuredly no town in the modern world has a better right than this to its proud title of "most heroic city."

SARAGOSSA

Though not to be com-

"THE MAID OF SARAGOSSA," BY NAVARRO Y CANIZARES

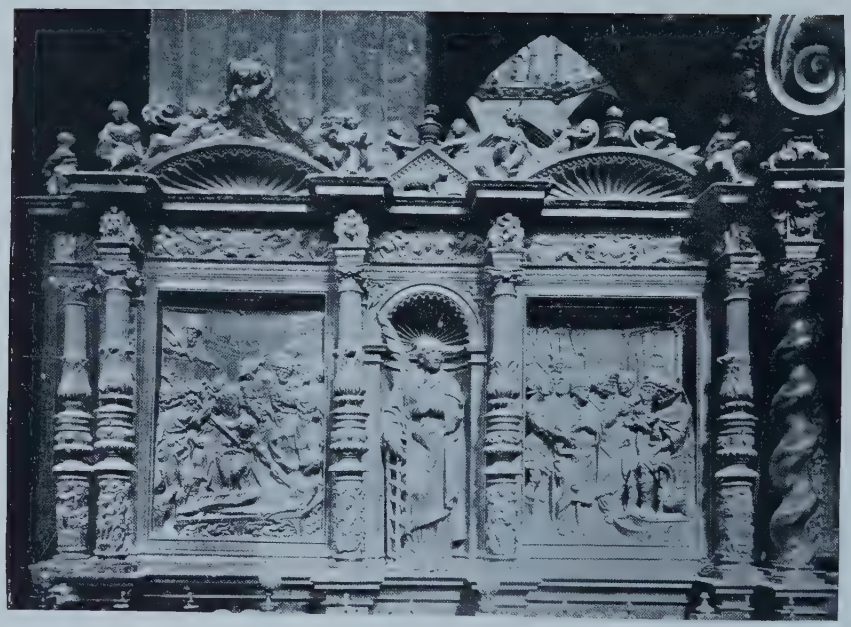
GATE OF OUR LADY DEL CARMEN, FAMOUS FOR THE DEFENCE MADE BY THE HEROINE OF SARAGOSSA DURING THE SIEGE OF 1808

TRACES OF THE SIEGE

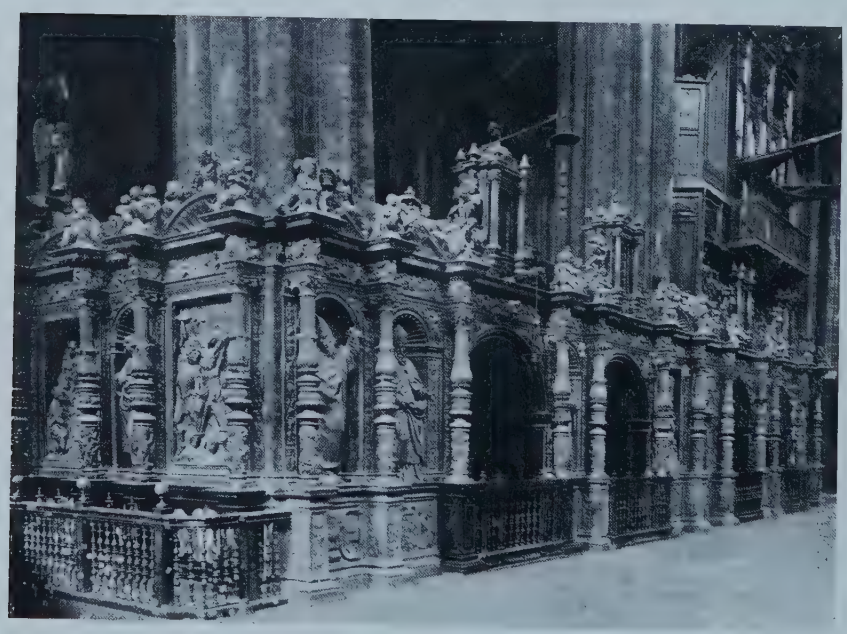
pared with Toledo and the Andalusian cities as regards Mussulman architecture, Saragossa can boast an interesting monument of its Moorish days. The oft-restored Aljaferia derives its name from an emir (Jaffir) of the Beni Hud dynasty, and dates from the tenth century. Held from time to time as a palace by the successors of Alfonso the Battler, it was thoroughly restored in the Moorish fashion by Ferdinand and Isabella. To them we owe the beautiful stucco-work of the grand staircase, and the artesonado ceilings of many of the chambers. Genuine Moorish work is to be seen in the little octagonal chamber opening off the quadrangle. Two of the arches are horse-shoe shape, the other six formed by irregular and capricious curves. The columns are imbedded in the walls. The ornamentation recalls the Alhambra. This chamber—alleged on no grounds whatever to have been a mosque—was the seat of the Inquisition down to the year 1766. In the palace was born the saintly Isabel of Portugal, constantly confounded by English writers with St. Elizabeth of Hungary. A cell is also pointed out as the prison of Manrico—the hero of Verdi's opera, "Il Trovatore," which is founded on a local legend.

The Cathedral of La Seo (the see) occupies the site of a mosque, and, as some say, of a Christian temple dating from the Roman epoch. The church was entirely rebuilt between 1188 and 1432, and a new west front was added in 1685. This is in the classical style of that period, and is in two stages, divided by an entablature and graced with statues of the Redeemer and the Apostles Peter and Paul. The adjoining steeple was aptly compared to a telescope by the lively Ford. The Puerta de la Pavostria is in the better style of the sixteenth century. It derived its name from a functionary called the Pavorde, who here distributed alms.

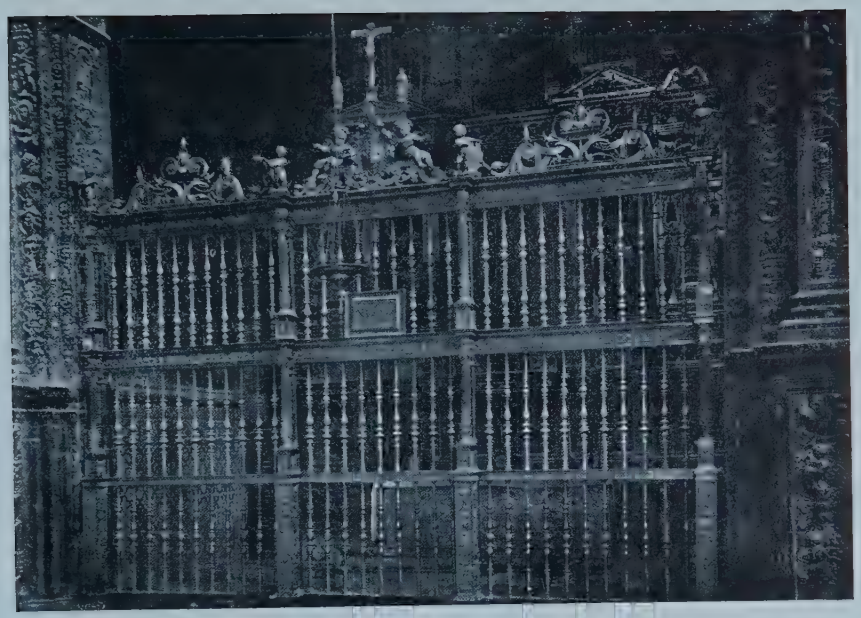
Street, who did not consider this church in general interesting, praised the grave quiet of a piece of Moorish decorative tile-work in red, blue, green, white, and buff on white, to be seen near the north-east angle of the exterior. He also commended the attention to the requirements of the climate shown in the disposition of the interior. There are two



DETAIL OF TRANSEPT, CATHEDRAL OF LA SEO, SARAGOSSA



VIEW OF TRANSEPT, CATHEDRAL OF LA SEO, SARAGOSSA



BRONZE RAILING, ZAPORTA CHAPEL, CHURCH OF THE SEO, SARAGOSSA

SEPULCHRE OF ARCHBISHOP DON LOPE DE LUNA, IN THE CHURCH OF THE SEO, SARAGOSSA

CHURCH OF THE SEO

aisles and a row of chapels on each side of the nave, and the light is admitted through windows in the end walls and in the outer walls of the aisles. The church "owes almost all its good effect to this circumstance, for it is in light and shade only, and neither in general detail nor design that it is a success." A word of praise, notwithstanding, might have been bestowed on the light red marble paving with rays diverging from the yellow bases of the columns, which seem to have been intended to suggest a reflection of the vaulted roof above.

Passing beneath the lantern, reared by Enrique de Egas, we observe the high altar, before which the kings of Aragon were crowned. The tombs in the chancel are those of the archbishops of Saragossa, who were, for the most part, natural sons of the kings. The Gothic reredos, made in 1460 or thereabouts, is of alabaster, and admirably carved. The expressions and the draperies of the figures are especially well rendered. The choir is also Gothic, and encloses the tomb of Archbishop de Mede. Over one of the altars built against the choir-screen is a statue of Christ which is said to have spoken to Canon Funes, who is sculptured here on his knees regarding it.

Another statue is that of Pedro de Arbues the Inquisitor, raised on the spot where he was slain

SILVER TABERNACLE IN THE CHURCH OF THE SEO. WEIGHT, 200 KILOGRAMMES

CATHEDRAL OF EL PILAR, SARAGOSSA

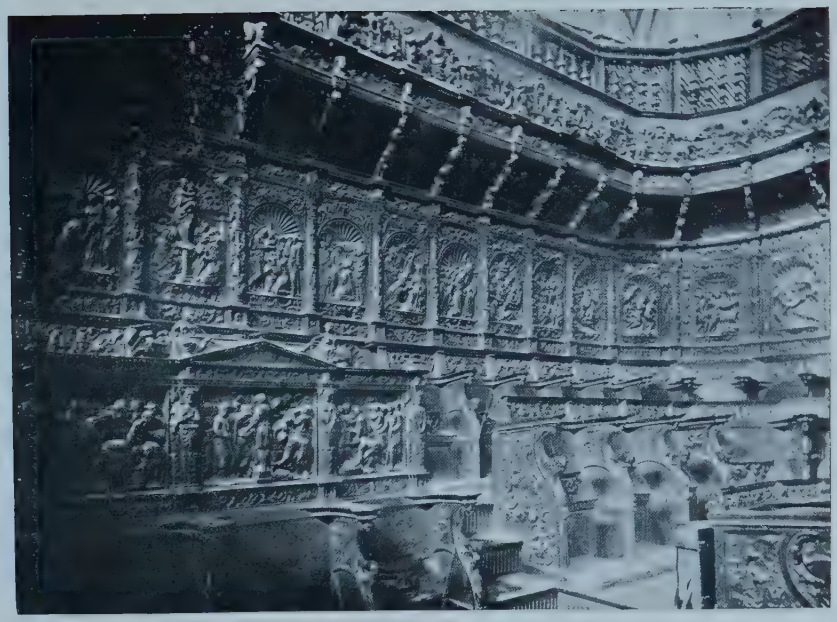
THURIBLE GIVEN TO THE CATHEDRAL OF LA SEO BY MOSÉN JUAN DE TORRELLAS AT THE END OF THE FIFTEENTH CENTURY

baroque portals, but contain some good tombs. Arbues is buried in a chapel named after him, and in the chapel of Santo Dominquito del Val are preserved "the remains of the third child crucified by the Jews in hatred of Christ about the year 1250." The beautiful Gothic tomb of Archbishop Lope de Luna, the finest in the cathedral, recalls a ghastly legend. In a grove near the city the prelate heard his name called, and perceived that the voice proceeded from a trunkless head, which came bowling towards him. The man to whom it belonged had called on the Archangel Michael at the

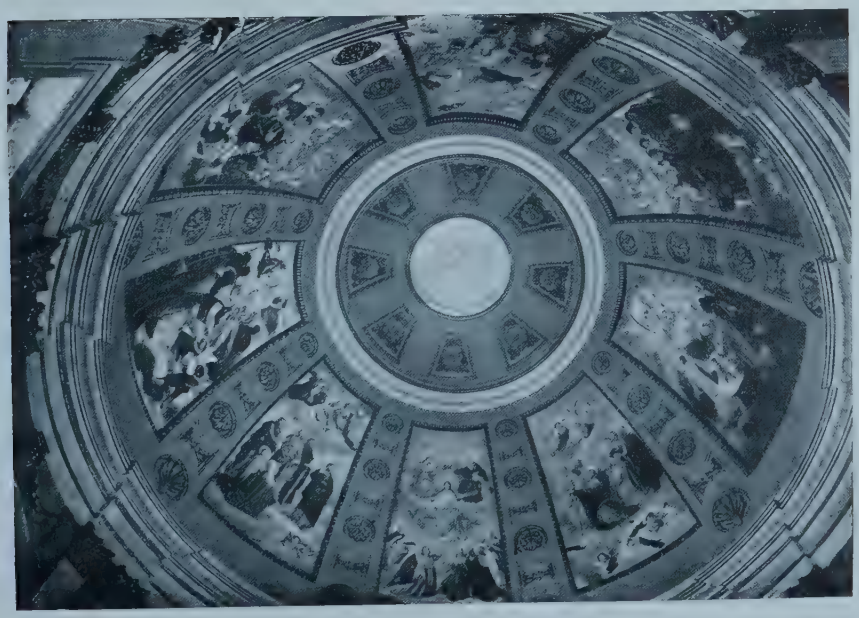
at midnight, September 14, 1485. The introduction of the Inquisition was deeply resented by the people of Aragon, and its establishment in defiance of their wishes was in direct violation of the law of the kingdom. Constitutional protests having proved futile, six men thought to free their country from the dreaded tribunal by assassinating its representative. The deed, in fact, only riveted the chains of the Holy Office more firmly upon the discontented people. Most of the executioners perished in the flames, and De Arbues was canonised. He met a swifter death than that to which he doomed others.

The side chapels have been disfigured with

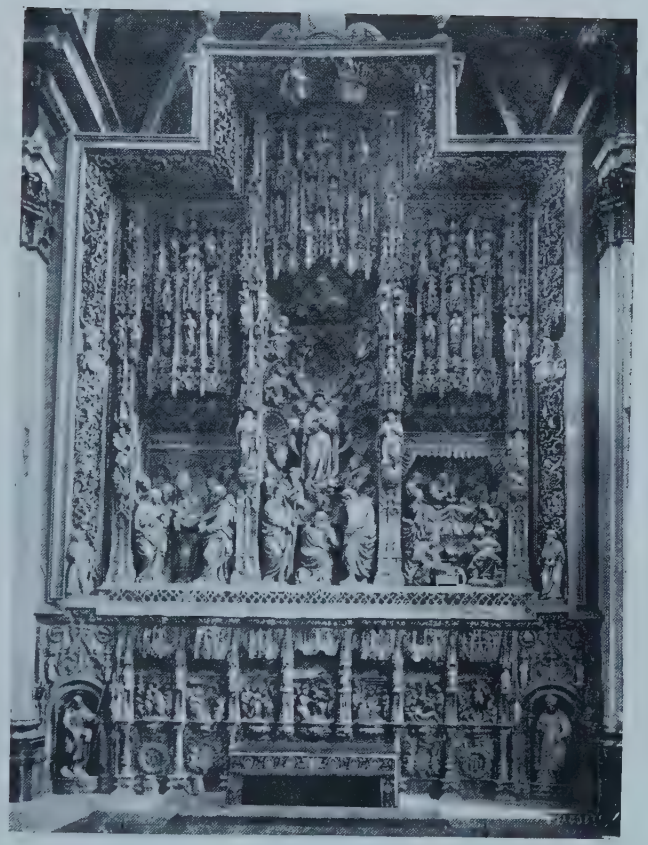
OUR LADY DEL PILAR



CHOIR STALLS, CHURCH OF OUR LADY DEL PILAR



PAINTINGS ON THE CUPOLA OF OUR LADY DEL PILAR

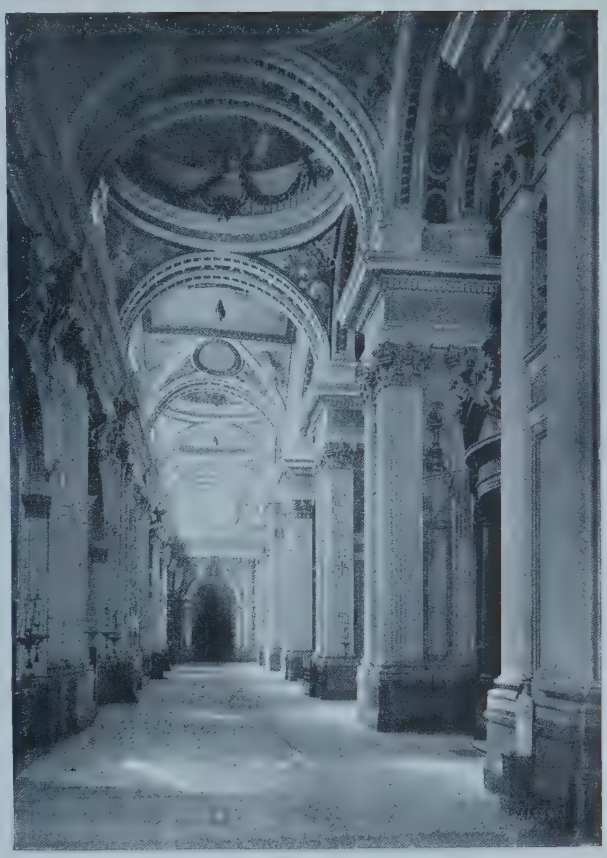


HIGH ALTAR OF THE CHURCH OF OUR LADY DEL PILAR, SARAGOSSA

VIEW OF THE CHOIR, OUR LADY DEL PILAR, SARAGOSSA

moment of death, and life was miraculously preserved in the severed head till he had confessed to and been absolved by the archbishop. The chapel was, in consequence, dedicated to St. Michael.

What are we to make of these curious legends? It is impossible to believe that learned men of exalted rank and generally saintly character deliberately invented fairy-tales. And yet, how few of us to-day find it possible to credit the least improbable of these stories.



INTERIOR OF SANTA MARIA DEL PILAR

This is one of the two cathedrals which Saragossa boasts. The second is the famous shrine of Santa Maria del Pilar, a gorgeous meretricious structure, built in 1686, with brilliantly-coloured cupolas of an almost oriental aspect. The pillar which the church enshrines is believed to be the pedestal upon which the Blessed Virgin appeared to the Apostle James on this very spot, forty years after the birth of Christ. He built a modest chapel, which soon became a great resort of pilgrims, and was replaced by a more ambitious church in the thirteenth century. The present building has been most severely criticised by writers and observers of every nation. Audacity and presumption, size without grandeur, are its characteristics in the opinion of Don J. M. Quadrado. The interior is divided into two parts. The larger half contains the finest work of art in the building—the alabaster high altar, the work of Damian Forment, who flourished in the early sixteenth century. The reliefs represent episodes in the life of the Virgin; at the sides are two large statues of St. Jerome and St. Braulio, both objects of particular devotion. The choir-stalls were admirably designed by the Navarrese Obraz, and beautifully carved by Moreto and Jobato between 1542 and 1548.

The shrine, or Capilla Santa, is placed at the back of the high altar; looking towards the eastern half, it constitutes a chapel within a chapel, rectangular without and elliptical within. Overhead is a dome borne on four Corinthian columns, and over this another dome painted by a namesake of Velazquez. There are four smaller domes decorated by Goya and Bayeu. The chapel is resplendent with marbles, painting, and statuary. Around it are

TOWER OF SAN MIGUEL, SARAGOSSA

THE NEW OR LEANING TOWER, SARAGOSSA

PORCH OF THE HOUSE OF ZAPORTA, OR OF THE INFANTA, SARAGOSSA

FAÇADE OF THE CHURCH OF SANTA ENGRACIA, SARAGOSSA

VASE IN THE CATHEDRAL OF EL PILAR, SARAGOSSA. FIFTEENTH CENTURY

hung banners taken from the infidels. The sacred pillar is almost entirely concealed, but there is a hole in the casing through which the devout may kiss it.

Enormous treasure, thanks to the piety of pilgrims, has been accumulated round this famous shrine. Hundreds of people to-day make a living by selling images, medals, pictures, and other objects of devotion in the streets adjoining. The Virgin of the Pillar is to Saragossa what Diana was to the Ephesians.

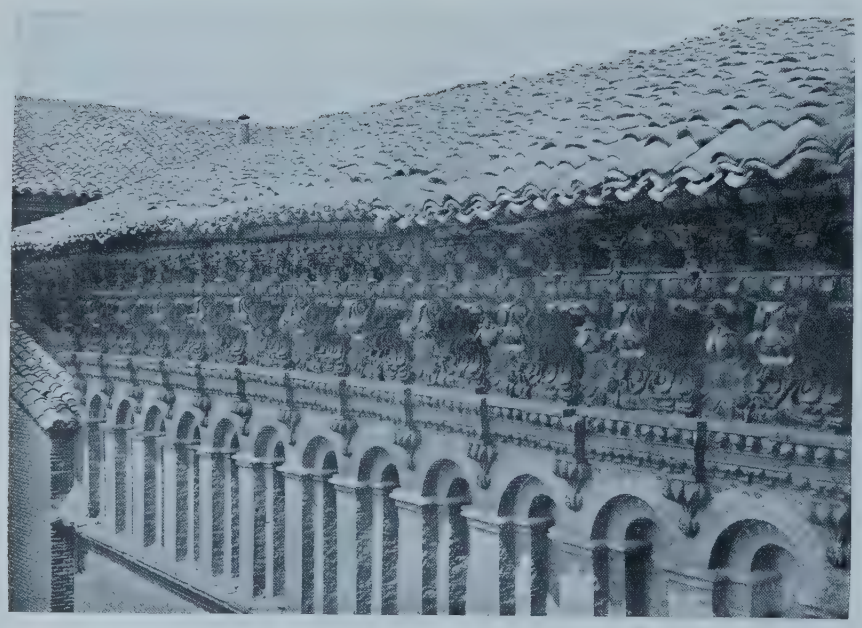
In a growing commercial city like this old buildings tend to disappear, and in quite recent years the Torre Nueva, or Leaning Tower, was demolished to make room for new constructions. The fine old Casa de Comercio no longer exists. Time has spared the fine old church of San Pablo, built in 1259. Its octagonal steeple—a later addition—is faced with tiles in much the same way as the particular portion of the old cathedral above referred to. The aisle is continued all round the church, and communicates with the nave by pointed arches in an amazingly thick wall. In the left aisle are five early and highly interesting Gothic retablos. The church of Santa Engracia, which figured prominently in the great siege, is built over the remains of a number of Christians said to have been martyred by Dacian.

Some of the tombs date from the fifth century, and are sculptured in the rudest Byzantine style. A pillar is shown as that at which St. Engracia was flogged, and a well into which the bodies of the martyrs were thrown. The fabric, rebuilt by Fer-

TOWER IN THE CALLE DE ANTONIO PEREZ

CHURCH OF THE MAGDALEN, SARAGOSSA

CHURCH OF ST. NICHOLAS, SARAGOSSA



EAVES ON THE HOUSE OF THE CONDE DE ARGILLO, SARAGOSSA

dinand the Catholic, was completely wrecked in 1868 and now presents few features of interest.

To the sixteenth century belonged the Lonja, or Exchange, commemorating the reign of Joanna the Mad and her son Charles. This is one of the many buildings intended to accommodate brokers and merchants who resolutely refuse to use them. The exterior belongs to no recognised style. It is flanked at each corner by little towers, roofed with white and green tiles. The interior is divided into a nave and aisles by twenty-four columns, some embedded in the walls, from which spring seventeen arches. The gilded bosses produce a good effect. A noble specimen of the sixteenth-century mansion is the Casa de la Infanta, built by Gabriel Zaporta, and afterwards inhabited by the wife of the Infante Don Luis. The gallery of the quadrangle is supported by columns formed by caryatides standing on fluted pedestals; the capitals, medallions, frieze, and arches of the gallery are all elaborately carved. As usual in these old palaces, the staircase is spacious and ornate. The palace of the wicked Count in Verdi's opera is now the Audiencia.

At Saragossa the Ebro is spanned by the fine seven-arched Puente de Piedra. It was reconstructed in 1437, two years after the collapse of one of its arches, which was accounted a presage of the destruction of the Aragonese fleet that sailed that day.

ARAB CAPITALS FROM THE ALJAFERIA, PROVINCIAL MUSEUM, SARAGOSSA

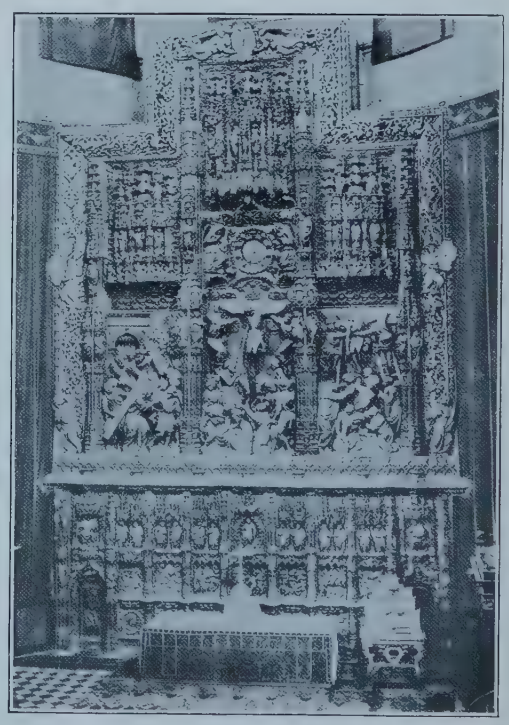
COURTYARD IN THE HOUSE OF ZAPORTA, OR OF THE INFANTA, SARAGOSSA

DETAIL OF THE COURTYARD IN THE HOUSE OF PARDO, SARAGOSSA

HUESCA AND JACA

FORTH of Saragossa lie the two ancient and interesting towns of Huesca and Jaca. The former is the Roman Osca, and is regarded with veneration by the pious as the birthplace of the martyr, St. Lawrence. The whole district seems to have been prolific in saints. The town was recovered from the Saracens in 1096 by Pedro I. of Aragon, and became his capital. Thenceforward the name of Huesca was constantly repeated in the stirring annals of the most enterprising of the Spanish states. To the piety of the Infante Sancha, a princess of the first Aragonese dynasty, we owe the sanctuary of Salas, to which Street paid a visit. The west end—all that remains of the primitive church—is rude and striking. Its noble doorway of six orders, richly sculptured, is set within a boldly projecting square porch. Above it is an enormous ring of three orders, moulded and carved, which once framed a round window. The rest of this church has been modernised.

Huesca has preserved much of its ancient character, and is still in part girdled by the massive turreted walls that earned for it the name of the town of ninety-nine towers. Many of the Moorish arches which once served as gates are now almost in the centre of the town. We turn first to the church of San Pedro el Viejo, distinguished by its stern, hexagonal tower rising over the north transept. The church is built of red sandstone, and has been much modernised. The nave and aisles end in very shallow apses, and the transept, like the tower over it, is six-sided. The lantern is lighted by four circular windows, with Moorish tracery, and the aisles have small windows high up in the walls. The choir is at the west end, and blocks the old entrance. Street thinks that most of the building dates from the mid-twelfth century, except the lantern, which may be a hundred years younger. One of the chapels contains the relics of the child



HIGH ALTAR, HUESCA CATHEDRAL

martyrs, Justus and Pastor, and in the crypt is buried the monk-king, Ramiro II. There are some curious stone coffins, intended, apparently, for giants, in the interesting cloister on the south side of the church —to make room for which the south transept seems to have been removed.

CLOISTERS IN THE MONASTERY OF SAN JUAN DE LA PEÑA, PROVINCE OF HUESCA

The cathedral of Huesca, though built in the fifteenth century, is on a very ancient plan. Almost square, its east end is formed by five hexagonal apses, in which terminate the nave, aisles, and adjoining rows of chapels. These are all raised by three steps above the common level of the church. The transept arms do not project, and there is no lantern. A very ancient steeple rises at the west end of the northern row of chapels. The choir is in its usual (and original) place in the middle of the nave. The west front is very fine. The fourteenth-century doorway is of seven orders, richly moulded and adorned with canopied figures. A curious feature is the "alero," or wooden eaves, reminding one of the verge boards at the Alhambra, projecting over the portal. The upper body of the façade exhibits a marked falling off in style and execution. The transept doors are more ancient and worthy of notice. The interior is severe and sparingly ornamented. There are clerestory windows only, and no triforium. Crossing the broad transept, where we tread on the sepulchres of early bishops, our attention is arrested by the splendid reredos behind the high altar, the work of Damian Forment, who worked at the beginning of the sixteenth century. He is said to have been a pupil of Donatello, and certainly the present work would not have been unworthy of the master. It is divided into three stages, the subjects of which are, respectively, the Way of the Cross, the Crucifixion, and the Descent from the Cross. Forment took thirteen years to complete this noble performance. In the side walls of the choir may be recognised the handiwork of Mohammed of Borja, one of the numerous Saracen artificers employed in the service of Christian worship.

The cloister on the north side is much older than the cathedral itself, and is entered through a good Romanesque arch. In its recesses lie several very old sepulchres. Another tomb, thoroughly as regards design and the wording of the epitaph in the classical style, is that dedicated by Forment to his beloved pupil, Pedro Muñoz of Valencia.

Adjacent to the cloister is the bishop's palace, with a Gothic window that once formed part of an earlier structure. No other trace remains (says a Spanish writer) of the dwelling

of those early pastors who governed the church of Huesca as far back as the middle of the sixth century, and took part in a council held here in the reign of Recared. Fronting this seat of the spiritual power is the old town hall, with its square towers recalling the feudal age. Here may be seen the seat where the magistrates administered justice, and (in the council chamber) the portraits of the four kings, Sancho I. and his three sons.

Jaca lies amidst scenery of unrivalled grandeur, almost at the foot of the great mountain barrier of the north. A quaint, gloomy town, in the centre of which is "a square clock-tower, with a pavilion gleaming like a light-house." This tower formed part of one of the ancient fortified mansions which still abound in the town. In one of them is a hooded fireplace of the fifteenth century that a king might covet for his palace. The cathedral, a fine example of the Romanesque, has outwardly changed but little since its foundation by Ramiro I. in the eleventh century. The west front is flanked by a short but massive tower, where the founder hung eight bells. The west porch is now blocked up. The interior, though much restored, has not lost the Romanesque character. The glory of the church is the reliquary containing the bones of St. Orosia, a Bohemian princess (so runs the legend) who was martyred by the infidels on her way to espouse a Spanish prince. In the modernised cloister is a tomb believed to be that of Don Sancho, natural son of Ramiro I.

Jaca has had a stirring history. It endured the Mussulman yoke not much longer than half a century, and was the first capital of Aragon. It repulsed our countrymen in 1366, and the Huguenots of Béarn recoiled from its walls over two hundred years later. The town was a prey to ferocious feuds and factions, and suffered hardly less from its harsh magistrates, who condemned murderers, unable to redeem themselves by fines, to be buried alive with their victims. The town is still surrounded by walls almost Cyclopean in their proportions, and is defended by a castle built by Philip III.

"CHARLES V. AT YUSTE," BY M. JADRAQUE

TERUEL

TERUEL, the capital of the southernmost province of Aragon, comes within the ken of history, about the middle of the twelfth century. It was founded, according to a tradition, by some Aragonese knights on a site miraculously indicated by a star above and a bull in a meadow below—hence the name Teruel, from "toro" and "estrella." Alfonso II. visited the new settlement in 1176, and endowed it with a liberal measure of self-government, which continued down to 1598. The laws by which it was governed were known as the "fueros de Sepúlveda."

The men of Teruel were always in the van in the wars that followed. We find them at the gates of beleaguered Valencia, at Murcia, in Sardinia. Meanwhile Teruel was torn, like all other mediæval towns, by feuds and dissensions. Here the Montagues and Capulets were the families of Muñoz and Marcilla. As elsewhere in Aragon, the Inquisition was established here only in the teeth of violent opposition.

Teruel has aged very little since those stirring days. A situation as remote as hers is favourable to stability. High, dark walls still shut in the quaint, huddled houses, and gloomy porticos cover many of the side-walks. The town is not rich in mansions. Its chivalrous founders expended their resources on the erection of churches, of which they founded nine.

The cathedral, which became such only in 1577, is not a very imposing edifice. It is bare and graceless, whitewashed throughout, and disfigured by baroque altar-pieces. The plateresque retablo of the high altar somewhat redeems the severity of the interior; it was the work of a French mason, Gabriel Joly, who died in 1538, when the church was only a "colegiata."

If the churches are of little interest, Teruel can boast very remarkable monuments in the towers of the Salvador and St. Martin. Both are pierced at the base with pointed arches, and are adorned to the summit with panels, friezes, "ajimeces," and stucco-work of the most typical Moorish style. They date from the thirteenth century and were probably the work of Moorish artisans. The tower of St. Martin was restored by Pierre Vedel, who built the fine Roman-like aqueduct called by the natives "Los Arcos."

Not for its monuments is Teruel renowned, but for its lovers—the famous "amantes," whom Tirso de Molina and Hartzenbusch have immortalised. If you visit the cloister of San Pedro, the sacristan will unlock a cupboard and proudly display two hideous mummies,

whose sex is hardly distinguishable. These are the bodies of Diego de Marcilla and Isabel de Segura. They loved each other; but the youth was poor, and the girl's parents were no less worldly than other parents. So Diego went to seek his fortune in the wars, and, after the strange fashion of ardent lovers, neglected to keep his beloved informed even whether he was dead or alive. This naturally wore out Isabel's patience, and at the end of five years she consented to wed the wealthy Azagra. It is unnecessary, perhaps, to say that this was the precise moment that Diego chose to return. He took part at the

THE AQUEDUCT, TERUEL

bridal feast, and was recognised by the bride alone. That night the miserable girl begged her new husband to respect her virginity for one night. He acceded to her request. While he slumbered, Diego appeared before the affrighted wife. She reproached him with his silence; he reproached her with her inconstancy. Finally he implored one last kiss, for old time's sake. Isabel refused even so far to be untrue to her marriage vow. Diego repeated his request three times, and at the third refusal fell dead beside her.

At this moment the husband awoke. Isabel told him what had passed, as if it had occurred to her in a dream. Azagra thought that a wife should, under the circumstances, have given the lover the kiss. Then she showed him the corpse of Diego. All the town came to the funeral. Every one was anxious to do honour to the devotion of the

dead man whom they had frustrated while he was living. At last Isabel came to the church, and, leaning over the open coffin, pressed a sonorous kiss upon her dead lover's lips. And in that supreme embrace she breathed out her own soul.

That, in brief, is the story of the Lovers of Teruel. The oldest written account of their misfortunes dates from the sixteenth century. But if you wish to relish the sweet savour of the romance, do not look at the two horrible mummies in the cupboard.

"THE INFANTE FERDINAND REFUSING THE CROWN OF CASTILE, OFFERED TO HIM AT THE DEATH OF KING HENRY."
BY A. M. ESQUIVEL

THE BASQUE PROVINCES

THE Basque Provinces, called by the Spaniards, Provincias Vascongadas, and composed of Alava, Guipuzcoa, and Vizcaya, are, as everybody knows, inhabited by a peculiar race of people, whose origin, language, and customs have long occupied the attention of the learned. We have all read anecdotes turning on the difficulties the Basque vernacular presents to foreigners; we have grown even a little weary of speculations as to the ethnology of the people; we have been told, over and over again, of their "fueros," or constitution, of their attachment to liberty, their struggles against the encroachments of the crown, and their devotion to Don Carlos. I propose, in the short space at my disposal, to take all this as read, and to say very little of the Basque people. I shall confine myself rather, as elsewhere in this book, to some notice of the monuments, historical and architectural, which the three provinces present to our view.

THE "DESIERTO," BILBAO

Vitoria (the name of which, it seems certain, is not derived from Victory) is the capital of Alava, and the seat of a bishop. The cathedral, founded in 1181, had equal renown as a fortress and as a church, till it was rebuilt in the Gothic style in the middle of the fourteenth century. It contains some good tombs, and a fine altar-piece by Valdidielso. In the sacristy is a "pietá" ascribed to Van Dyck, which hardly bears comparison with the fine "Conception" by Juan de Carreño. The churches of Vitoria, not interesting architecturally, are comparatively rich in artistic treasures. San Miguel and San Pedro can both boast fine examples of the work of Gregorio Hernández, one of the best sculptors Spain has produced, and the latter church possesses a very notable sepulchre, that of Don Diego de Alava, Bishop of Cordova, who died in 1562.

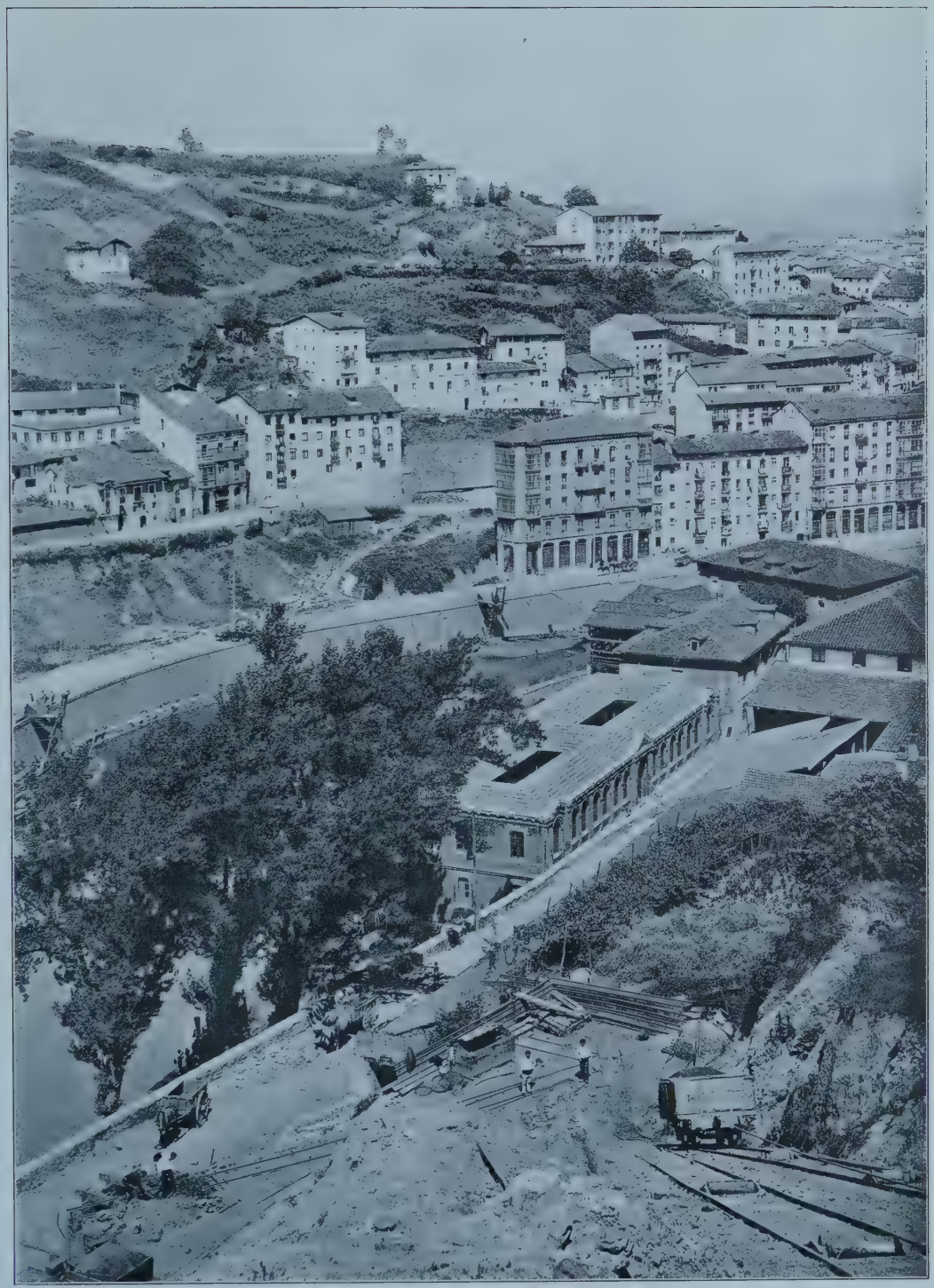
THE ORCONERO IRON-ORE COMPANY'S WHARF IN LUCHANA, BILBAO

The most interesting building in the town, however, is the Casa del Cordón,

PLAZA DE LA CONSTITUCION, VITORIA

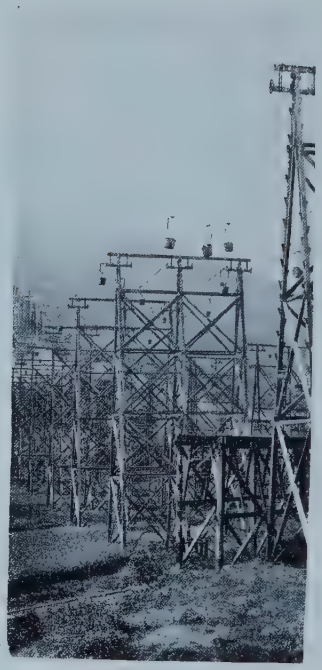
LA RIBERA, BILBAO

LA RIBERA, BILBAO



OLD BILBAO

LOS ALTOS HORNOS DEL DESIERTO, BILBAO



TRANSPORT OF ORE, ARCOCHA, BILBAO

SUBURBS OF BILBAO

BEGOÑA CHURCH, BILBAO

ORCONERA COMPANY'S WORKINGS BILBAO

ARENAL BRIDGE, BILBAO

named, like the house at Burgos, after the rope carved over the door. It was the residence of Cardinal Adrian, the tutor of Charles V., who was nominally associated with Cisneros in the regency of Spain. It was at Vitoria, after Charles's return to Flanders, that Adrian received the news of his election to the Chair of Peter, vacant on the death of Leo X. There were naturally rejoicings in the obscure Basque town. The Casa del Cordón was thronged with grandees and envoys from foreign powers, all jostling each other to pay their court to the new pontiff. In the fulness of his heart, Adrian VI. promised to erect a see at Vitoria. But his pontificate lasted but a year, and it was left to another pope to fulfil the promise.

BRIDGE OF ISABELLA II., BILBAO

The Plaza Nueva of Vitoria is considered one of the finest open spaces in the kingdom, and reminds the traveller of the great plazas of Valladolid and Salamanca. It is of later creation than either, having been completed in 1781. A portico runs along the four sides, one of which, as in the other cases cited, is formed by the town hall, a sufficiently imposing structure.

On a small eminence, affording extensive views, about 7 miles from the town, stands the sanctuary of Estibaliz, which existed in the eleventh century. It is the common belief, supported to some extent by internal evidence, that the church was originally a Roman work of some kind, or at least incorporated portions of some such fabric with its own. The sanctuary was converted into a hospice in the sixteenth century by the owner, a member of the Ayala family. Another shrine of local celebrity is the Basilica of Armentia, which dates back at least as far as the ninth century. It was the temporary abode of the bishops of Calahorra, while that see was "in partibus infidelium."

RAILWAY CUTTING NEAR BILBAO

DEUSTO UNIVERSITY, BILBAO

AZPEITIA, BASQUE PROVINCES

THE PASEO DEL ARENAL, BILBAO

BILBAO

BILBAO FROM THE SEA

SAN SEBASTIAN FROM THE CASTLE

THE BEACH, SAN SEBASTIAN

SAN SEBASTIAN

MIRAMAR, SAN SEBASTIAN

THE BEACH, SAN SEBASTIAN

THE PORT, SAN SEBASTIAN

AVENIDA DE LA LIBERTAD, SAN SEBASTIAN

MERCED BRIDGE, BILBAO

THE GRAN VIA, BILBAO

In the opinion of many, the most interesting spot in these three provinces is the sanctuary of Loyola, the birthplace and shrine of one of those four supremely great saints that Spain has given to the world, St. Dominic, St. Theresa, St. Francis Xavier, and St. Ignatius Loyola. The sanctuary lies a mile or two distant from the quaint little town of Azpeitia. It is a vast pretentious pile, bearing the unmistakable stamp of the seventeenth century. It was commenced by order of Queen Maria Luisa, widow of Philip IV., in 1682, according to the designs of Fontana. The plan is the shape of an eagle with outspread wings, the church being the body, the porch the beak, the Casa Santa and Jesuit College the wings, and various offices, the tail. Of the church little need be said, though its dome forms a noble feature in the landscape. The point of interest is the Casa Santa, the house in which the great founder of the Jesuits was born, as the inscription testifies:—

"Casa Solar de Loyola,
Aqui nacio San Ignacio en 1491,
Aqui, visitado por San Pedro y la Santisima Virgen,
Se entregó á Dios en 1521."

The house is square and solid, with massive walls of granite. On the ground floor is the little private oratory of the Loyola family, where the child Ignatius used to pray. It is adorned by an "Annunciation," presented by Isabel the Catholic to a member of the family. In another room is preserved the death-mask of St. Francis Xavier. On the floor above is the actual bedroom of the saint, with the damask coverings of the bed hardly affected by the flight of time. The greater part of the floor is occupied by a chapel with a magnificent altar and reredos. It was in this apartment that the saint's conversion took place—here that he was visited by St. Peter and the Blessed Virgin and that he gave himself to God.

PORTUGALETE AND SANTURCE BEACH, BILBAO

MARKET-PLACE AND CHURCH OF SAN ANTON, BILBAO

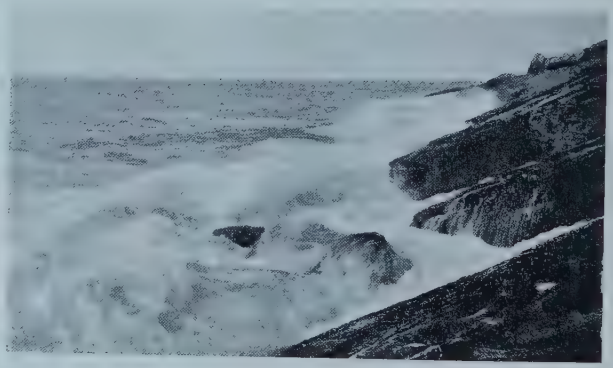
THE COLLEGE, LOYOLA

INTERIOR OF THE CHURCH, LOYOLA

AVENIDA DE LA LIBERTAD, SAN SEBASTIAN

THE BATHING BEACH, SAN SEBASTIAN

CAFÉ DE LAS NOVEDADES, SAN SEBASTIAN



MOTA CASTLE ROCKS, SAN SEBASTIAN

ON THE RIVER AT SAN SEBASTIAN

THE ROYAL FAMILY AT SAN SEBASTIAN

SANTA MARIA CHURCH, SAN SEBASTIAN

MONTE ULIA RESTAURANT, SAN SEBASTIAN

STATUE OF OQUENDO, SAN SEBASTIAN

THE ALAMEDA, SAN SEBASTIAN

BATHING-PLACE AND PASEO DE LA CONCHA, SAN SEBASTIAN

CHURCH OF THE GOOD SHEPHERD,
SAN SEBASTIAN

THE CASINO, SAN SEBASTIAN

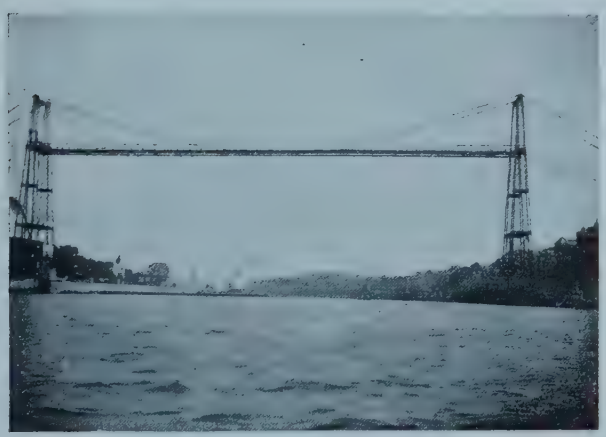
PASEO DE LA CONCHA, SAN SEBASTIAN

There are few houses in the world more interesting than this. One compares it instinctively with Luther's room, high up in the Wartburg in far-away Thuringia, with the house of the Seraphic Mother at Avila, with the house of St. Francis at Assisi—temples that saw the birth of some of the loftiest endeavours of man.

VIZCAYA BRIDGE, PORTUGALETE, BILBAO

He who cares more for the future than the past will find more to interest him in Bilbao, the commercial centre of north-west Spain, and the focus of its free-trade forces. Between Barcelona and Bilbao intense rivalry exists, though, as they sit on different seas, it seems that there is room enough for both. Bilbao—the capital of Vizcaya, or Biscay—stands on the river Nervion, about 7 miles from the ocean. It was founded as late as the year 1300 by Don Diego Lopéz de Haro, the existence of the town being officially recognised by Fernando IV. the following year. The most stirring events in its history belong to modern times. In 1833 it was fiercely attacked by the Carlists under their redoubtable leader, Zumalacárregui. The defence, in which the women took part, rivalled that of Saragossa. The three breaches made by the enemy's artillery were defended by musketry. A bombardment followed, varied by sanguinary sorties. On June 27 the Carlist commander summoned the place. The commandant submitted the terms offered to the town council, who replied that they would rather perish beneath the ruins of the town than surrender. The Count of Mirasol sent back this reply to Zumalacárregui, with the intimation that he could begin firing again as soon as he liked. Three days later the Carlists raised the siege.

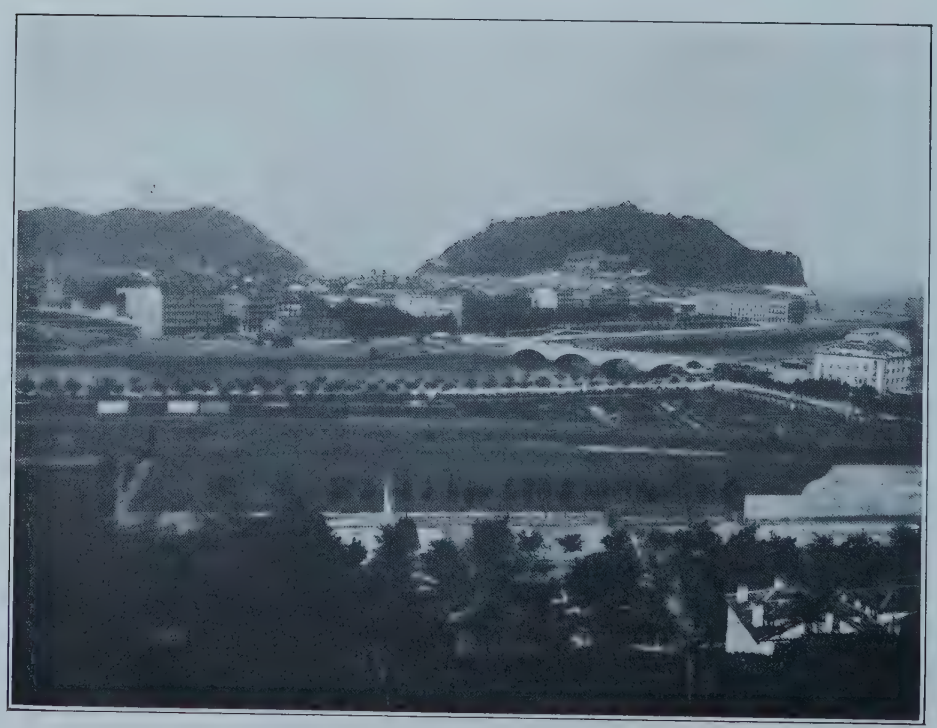
Three years later Bilbao was again attacked by the forces of the pretender, who were repulsed with the same heroism as before. In 1873 the unconquerable city sustained a siege of 125 days by its implacable foes, emerging triumphant, blood-stained, but glorious.



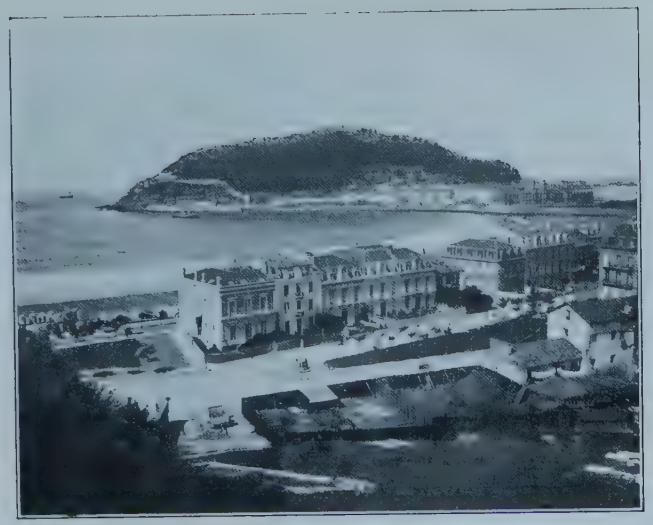
THE BRIDGE AT PORTUGALETE, BILBAO

Not so many years ago this town of heroic fame was a quiet enough place, scrupulously clean—so clean, indeed, that carts were not allowed to move in the streets for fear of soiling them, and traffic had to be carried on in hand-trucks. The streets in the old town are still very clean and regular, the overhanging upper storeys

PASEO DE LA CONCHA, SAN SEBASTIAN



SAN SEBASTIAN FROM CONCORRONEA



SAN SEBASTIAN FROM THE CARRETERA DE HERNANI

ALDERDIEDER PARK, SAN SEBASTIAN

THE BULL-RING, SAN SEBASTIAN

PASEO DE LA CONCHA, SAN SEBASTIAN

SAN SEBASTIAN

HERNANI, NEAR SAN SEBASTIAN

SANTA CATALINA BRIDGE, SAN SEBASTIAN

THE CASINO, SAN SEBASTIAN

CRISTINA ENEA, THE HOME OF THE DUKE OF MANDAS AT SAN SEBASTIAN

TO THE BULL-RING, SAN SEBASTIAN

THE CONCHA, SAN SEBASTIAN

of the houses affording shelter against rain and sun. But the new town on the left bank of the Nervion is now by far the more important portion of Bilbao, and betrays all the animation of a great commercial centre. The population to-day exceeds 80,000. Three stone bridges and two iron viaducts span the river, which is now navigable for vessels of 4000 tons. It is, of course, as the port of the great mineral district behind that the town has achieved such prosperity. The iron exported from its wharves between the years 1882 and 1896 exceeded 55,000,000 tons. The pleasant little town of Portugalete, at the mouth of the Nervion, is to Bilbao what Avonmouth is to Bristol. It is connected with the opposite shore by a bridge supporting a flying or aerial ferry which can convey 200 persons at a time.

THE CASINO

Bilbao is proud of its spacious squares and beautiful promenade, contrasting markedly in this respect with our English ports of the like character.

SAN SEBASTIAN

The Paseo del Arenal corresponds to the Rambla of Barcelona, and is beautifully planted with trees. Its prolongation along the river-bank is called the Campo de Volantia, and forms a very pleasant walk. The river is always full of barques, and the whole prospect one of great animation. As regards antiquities, Bilbao has little to show. The twentieth-century church of Santiago existed here before the town was built. The church of St. Anthony, built about 1400, occupied the site of the old citadel, destroyed in 1366. Other monuments of its past the city has none, unless the statues of its founder and eminent citizens, lately

VIEW FROM MONTE ULIA

set up in the new town, may be called such.

THE BEACH, SAN SEBASTIAN

Of beautiful San Sebastian there is even less to say. The Spanish Biarritz, the rendezvous of the court of His Catholic Majesty, and of the beau-monde of three nations, its charms and delights can only be experienced, not described. From the sombre recesses of dim cathedrals and vast palaces where the genius of Spanish history resides, we have here suddenly emerged on to a sunlit shore, just a home of joy, sparkling (one might say) with modernity. Yet the place is not unknown to history. Its seamen took part in the reduction of Seville in 1247. Here Peter the Cruel deposited his treasure. In 1512 it defended itself so well against the Constable de Bourbon as to merit the titles "most noble and loyal." Finally, being then in the hands of the French, it was stormed and taken by the English in September 1813.

THE ROYAL PALACE, MIRAMAR, SAN SEBASTIAN

The troubles of San Sebastian were not yet ended. During the Carlist wars, like Bilbao, it was rudely assailed, and stoutly defended. Our countrymen came to the aid of the Cristinos and atoned to some extent for the atrocities of 1813. The English Legion was almost annihilated by the Carlists three years later (1836) at Hernani. The slopes of Monte Urgull, which occupies the end of the promontory, is studded with the graves of these brave auxiliaries, whose valour contributed to the establishment of the present dynasty in Spain.

Otherwise, San Sebastian has thrown off all traces of the catastrophes that once overwhelmed her. She is gay, smiling, and modern. Along the sea-front round the pearl-shaped

SAN SEBASTIAN

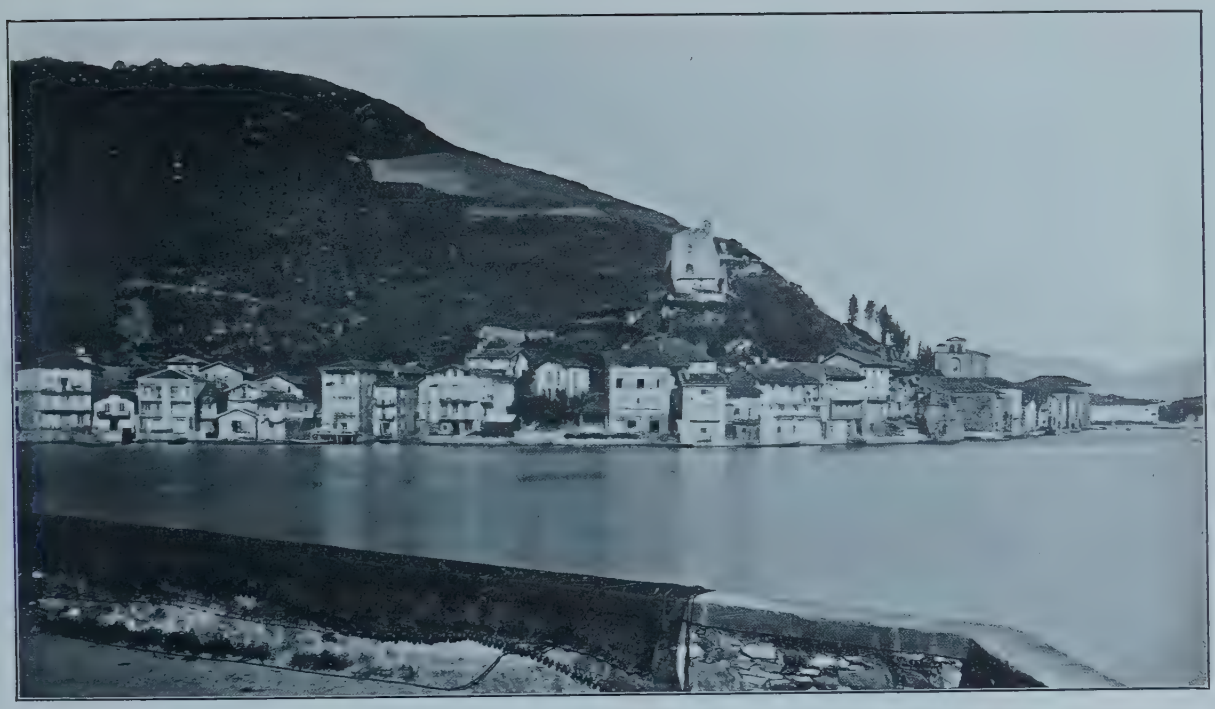
bay, called the Concha, sweeps a beautiful *paseo*, expanding at one point into the pretty park of Alderdi-eder, adjacent to which is the fine Casino. On the south shore of the Concha stands the summer residence of His Majesty, Don Alfonso, named, like that other sad palace in Istria, Miramar. It was built on an English model and (I believe) by an English architect. The views are magnificent, and when the royal eyes weary of these, they may find refreshment in the splendid paintings that adorn the interior. The other buildings of San Sebastian, although tasteful and imposing, have not sufficient individuality to demand much attention, except the hall of the Provincial Deputation which, though modern, compares favourably with any other civil structure of any age in Spain.

THE TOWN HALL, SAN SEBASTIAN

SAN SEBASTIAN FROM THE SEA

SAN PEDRO, PASAJES

GENERAL VIEW OF THE HARBOUR, PASAJES



PASAJES

PASAJES

A BOAT-WOMAN, PASAJES

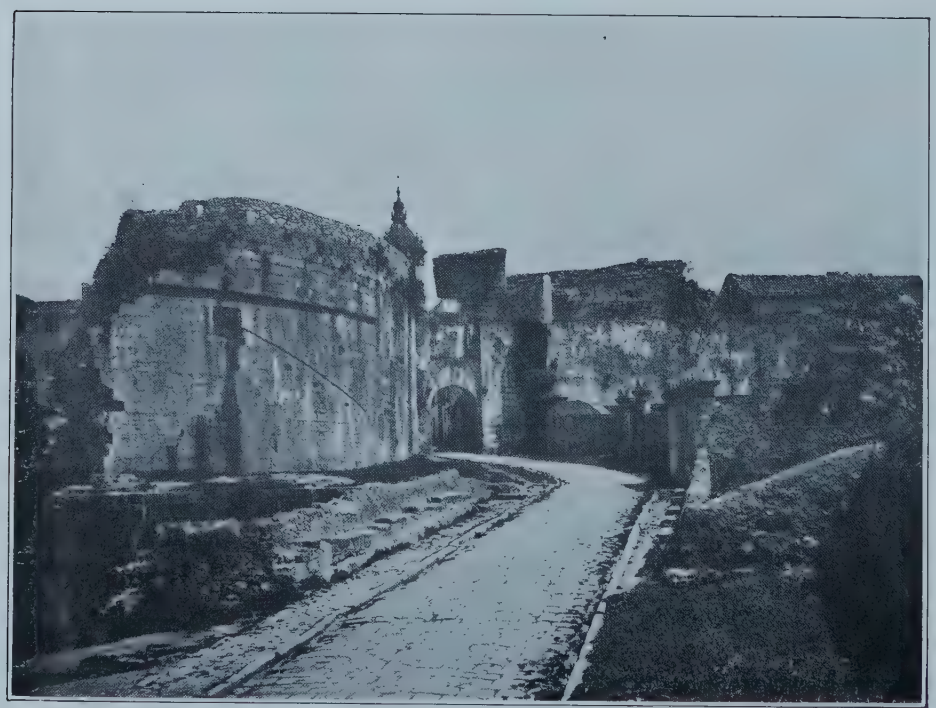
SAN JUAN, PASAJES

HENDAYE

ENTRANCE TO THE HARBOUR, PASAJES

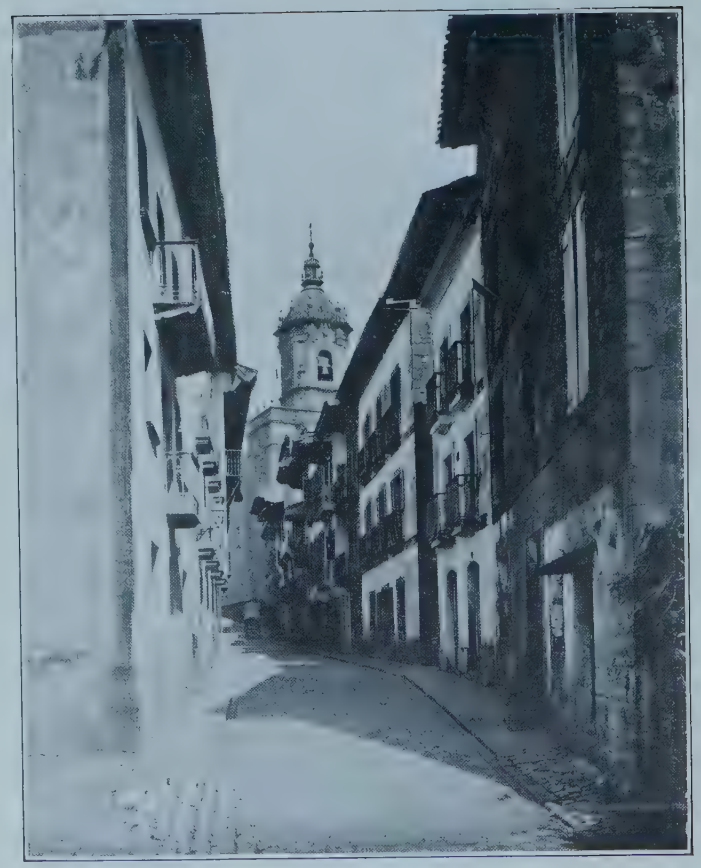
GENERAL VIEW OF IRUN

FUENTERRABIA



REMAINS OF THE OLD FORTRESS, FUENTERRABIA

A STREET, FUENTERRABIA



A STREET, FUENTERRABIA

ISLA DE LOS FAISANES, BEHOBIA

CLOISTERS IN THE COLEGIATA DE SANTILLANA, PROVINCE OF SANTANDER

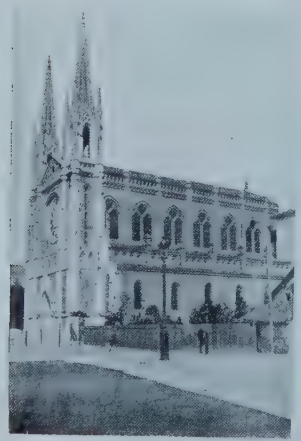
COLEGIATA DE SANTILLANA, PROVINCE OF SANTANDER

SANTANDER

THE railway journey from Bilbao to Santander affords a view of some of the finest mountain scenery in Europe. We are passing through the district known to the ancients as Cantabria. Our destination is a town whose geographical situation seems to make it the natural port of all northern Spain, whereas its commercial activity is exceeded by Bilbao, Gijon, and La Coruña. Like many other ports along this coast, it is regarded as a summer resort and bathing station.

VIEW OF THE BAY OF SANTANDER AND OF THE "ALFONSO XIII."

Santander is said by one tradition to derive its name from a fisherman named Andero, who was privileged to fish up certain highly-prized relics, and who consequently became a saint. A more probable derivation is from Portus Sancti Emetherii —for St. Emetherius really did exist. In the Middle Ages Santander became an important place, and its seamen assisted, like those of Bilbao, at the attack on Seville. It supplied new colonists for Cadiz and other southern towns. It is hardly necessary to say that its streets were the theatre of numerous faction fights, and that it suffered at the time of the French invasion. It was also the scene of severe fighting in 1868, and of an appalling explosion in 1893. Velarde, one of the heroes of the "Dos de Mayo," was a native of Santander, and has a fine monument in the square named after him.



CHURCH OF THE SACRED HEART, SANTANDER

The cathedral is a Gothic edifice of the thirteenth century, a good deal disfigured by repeated restoration. Its belfry is a massive square tower, which is pierced at the base by an archway, from which a flight of steps ascends to the Rua Mayor. (Note the use here, as in Galicia, of the Portuguese word "Rua" instead of Calle.) The high altar

THE OLD SQUARE, SANTANDER

THE HARBOUR, SANTANDER

SANTANDER

VELARDE SQUARE, SANTANDER

CALLE DEL CORREO, SANTANDER

THE "MUELLE," FROM THE SMALL HARBOUR, SANTANDER

THE SMALL HARBOUR, SANTANDER

CONCHA BEACH, SARDINERO, SANTANDER

SARDINERO BEACH, SANTANDER

ENTRANCE TO COMILLAS, PROVINCE OF SANTANDER

VIEW OF THE PALACE AND CHAPEL, COMILLAS,
PROVINCE OF SANTANDER

THE S.Y. "IOLANTHE" ANCHORED OFF SANTANDER

is interesting only as enshrining the relics of the martyrs Emetherius and Caledonius, the patrons of the town. Facing it is the choir, dating from the seventeenth century, and enclosing a basin evidently filched from a Mussulman mosque. The inscription upon it, when deciphered, is in the style of the epigraphy of the Alhambra. Among the chapels is one very gorgeous, in the left aisle; but the most interesting part of the structure is the crypt beneath, called the Cristo del Abajo, which runs at right angles to the superstructure. It is formed by a nave and three aisles all ending in apses. Though much altered, like the church above, this crypt clearly belongs to the end of the twelfth century, or beginning of the thirteenth century, when (in Spain) the Romanesque and Gothic forms were wedded. The crypt is now used as the parish church of Santander.

To the archæologist this seaport does not present strong attractions. The castle of San Felipe has been so pulled about as to lose all its primitive character and is now a barracks. Of the minor churches the single-naved Parroquia de San Francisco is worth a visit; and the Consolacion is a very fine specimen of the Spanish classical (Greco-Roman) style. These monuments having been visited, the stranger may stroll out on to the Muelle, to watch the women loading the steamers with the produce from the mines of Camargo and Puente Arco; or turn into the well-appointed Casino at the Sardinero—the "bathing suburb" of Santander.

THE PORT OF SANTANDER

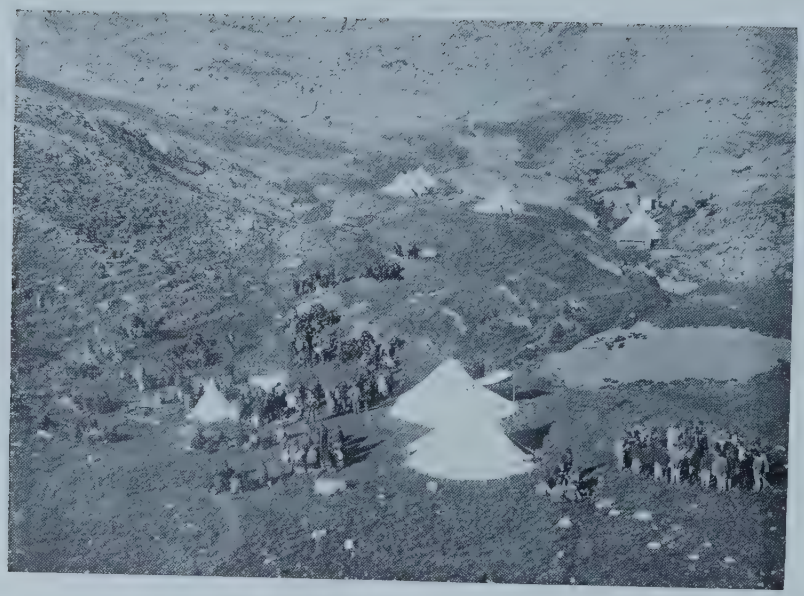
FISHERMEN, COMILLAS, SANTANDER

ENCAMPMENT OF H.M. THE KING DURING THE HUNT AT COMILLAS. (THE LARGE TENT IN THE BACK-GROUND IS THE KING'S)

THE SEMINARY BUILT BY THE FIRST MARQUIS OF COMILLAS AT COMILLAS, PROVINCE OF SANTANDER

COMILLAS, PROVINCE OF SANTANDER

GROUP OF HUNTSMEN AND GUESTS SALUTING H.M. THE KING AT COMILLAS, SANTANDER



THE KING'S HUNTING CAMP IN THE "PICOS DE EUROPA," NEAR COMILLAS, SEPTEMBER 1905

THE PALACE OF THE MARQUIS OF COMILLAS, PROVINCE OF SANTANDER

CATALUÑA

THE ancient principality of Cataluña presents many points of difference from the rest of Spain, both as regards its economical development and the character of its people. The Catalans, however, do not belong, like the Basques, to another family of nations. They are a branch of the Romance family, differing from other Spaniards as the Provençal does from the French. Their language was spoken in various parts of the peninsula by those peoples who were expelled by the Saracens and returned in the ninth century to settle in this corner of the country. The industrial and commercial superiority of the Catalans may be explained partly by the natural advantages of their situation—so near to the great centres of civilisation in the Middle Ages, and partly by their having so early emancipated themselves from the yoke of the Moors, with whom the other Spaniards had to contend for five or six centuries longer. In Cataluña we see the development of Spain unarrested. The lead given by Barcelona will inevitably be followed by the other cities of the kingdom, now that the special causes which militated against their progress have disappeared.

A NATIVE OF CATALUÑA

MONASTERY OF PEDRALVES, NEAR BARCELONA

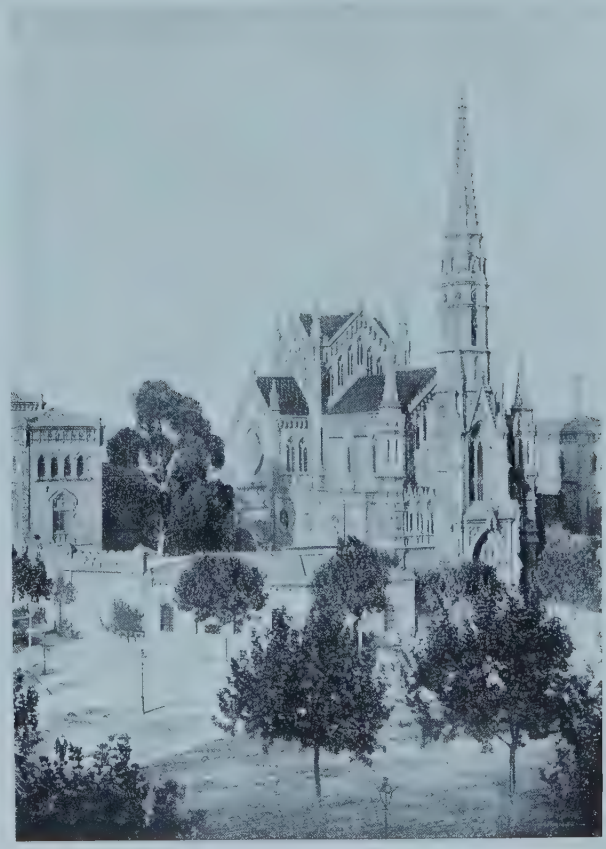
BARCELONA

BARCELONA is the Liverpool and Manchester of Spain. Since the year 813, when its fleet defeated a Saracen squadron, it has always looked seaward. Its citizens were the rivals of the Pisans, Genoese, and Venetians; they waged a war of extermination against the Saracen pirates; they assisted at the taking of Mallorca; they sent expeditions to Peloponnesus; they were the first to establish consuls (a distinction claimed also, I think, for Amalfi); they instituted a code of maritime law. With the discovery of America and of the Cape route, the importance of Barcelona, as of all other Mediterranean ports, temporarily declined. The relapse was brief. Barcelona's energies found an outlet in industrial enterprises, and neither the shifting of the nation's centre of gravity to Madrid, nor the monopolies enjoyed in the eighteenth century by Seville and Cadiz, could deprive her of her pre-eminence among all the cities of the Spanish world.

Like all other manufacturing towns, Barcelona is girdled by a ring of vast teeming suburbs, with tall chimneys vomiting forth smoke into the blue southern sky. The brighter side of modernity is, however, soon manifested. In its heart Barcelona is bright, clean, and spacious. The boulevards are worthy of Paris and Washington, the streets are bordered by magnificent shops and residences. It is a noble, beautiful modern metropolis, still worthy of Cervantes' famous panegyric—"Flower of the beautiful cities of the world, honour of Spain," &c.

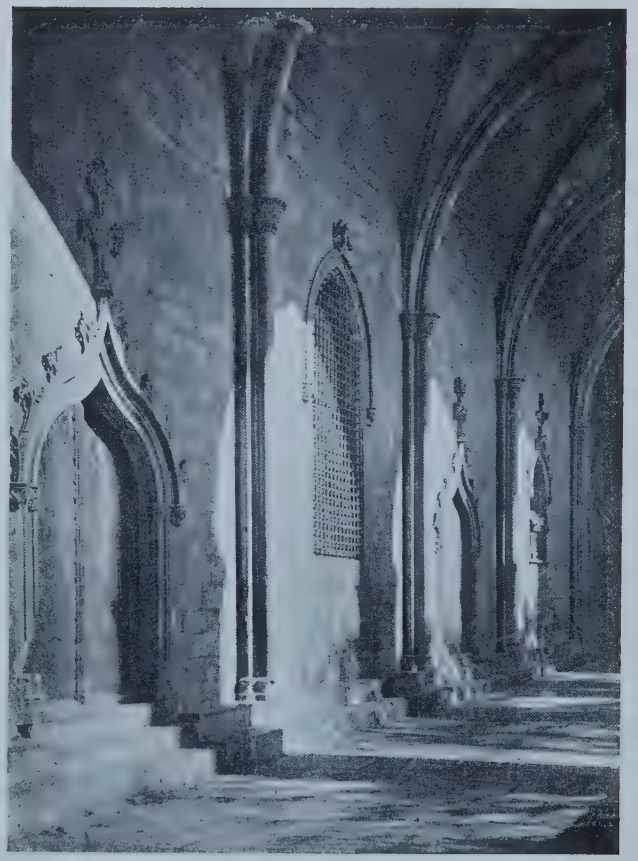
Barcelona is richer in monuments of its glorious past than many an older-looking city. The cathedral, begun by Count Ramon Berenger in 1046, and entirely rebuilt at the end of the fourteenth century, is a grand example of Gothic architecture, sombre and massive. Street considers the architecture of Cataluña a distinct national style, and praises the Catalan architects for erecting churches of almost unequalled internal width. Breadth is indeed very noticeable in this vast cathedral. The transepts do not project, and are the bases of towers 170 feet high. Over the Puerta de San Ivo, by which you enter the north transept, is a rude relief representing the combat of the knight Villardel with the dragon. The west front has been modernised, and the dome above it is of comparatively recent date. The interior of the church is most devotional in atmosphere. The stone is dark, and the windows, filled with good stained-glass, are very small. The windows of one row of chapels open only into a corresponding row in the adjacent cloister. Everything has been done to keep out the light and heat; the chapels are continued right round

THE CATHEDRAL, BARCELONA



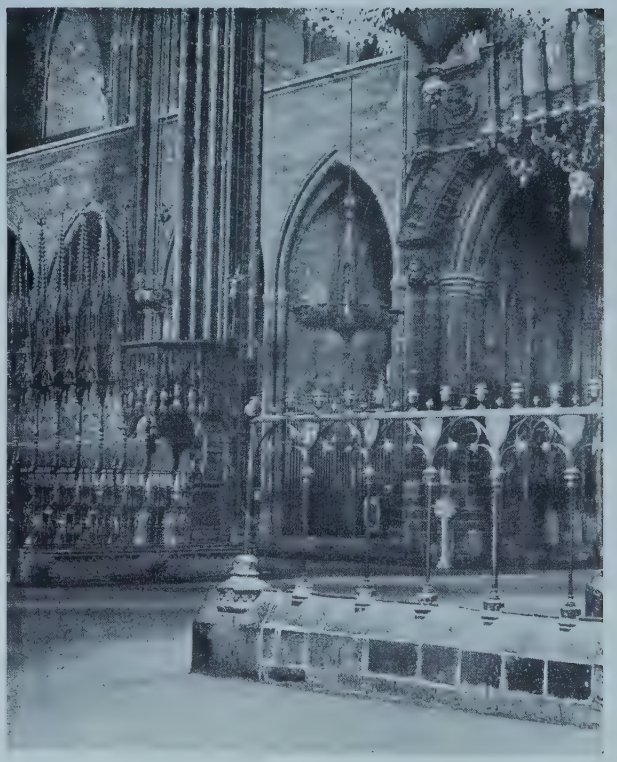
CHURCH OF "LAS SALESAS," BARCELONA

FOUNTAIN IN THE CLOISTERS, BARCELONA CATHEDRAL



CLOISTERS OF THE CATHEDRAL, BARCELONA

INTERIOR OF THE CATHEDRAL, BARCELONA



INTERIOR OF THE CATHEDRAL, BARCELONA

CLOISTERS AND DOOR OF THE CATHEDRAL, BARCELONA

FOUNTAIN IN THE CLOISTERS OF THE CATHEDRAL, BARCELONA

CLOISTERS OF SAN PABLO, BARCELONA

THE HIGH ALTAR, BARCELONA CATHEDRAL

the church, and have a floor above them. The naves and aisles are alike 83 feet high. The cathedral is dedicated to St. Eulalia, whose relics since the year 1339 have been preserved beneath the chancel. The shrine is the work of the fourteenth-century designer of the church, Jaime Fabre, a native of Mallorca. The high altar, insulated by an ambulatory, is not interesting. The "Trascoro" with fine sculpture is in good Renaissance

PANORAMIC VIEW OF BARCELONA

PANORAMIC VIEW OF BARCELONA

PANORAMIC VIEW OF BARCELONA

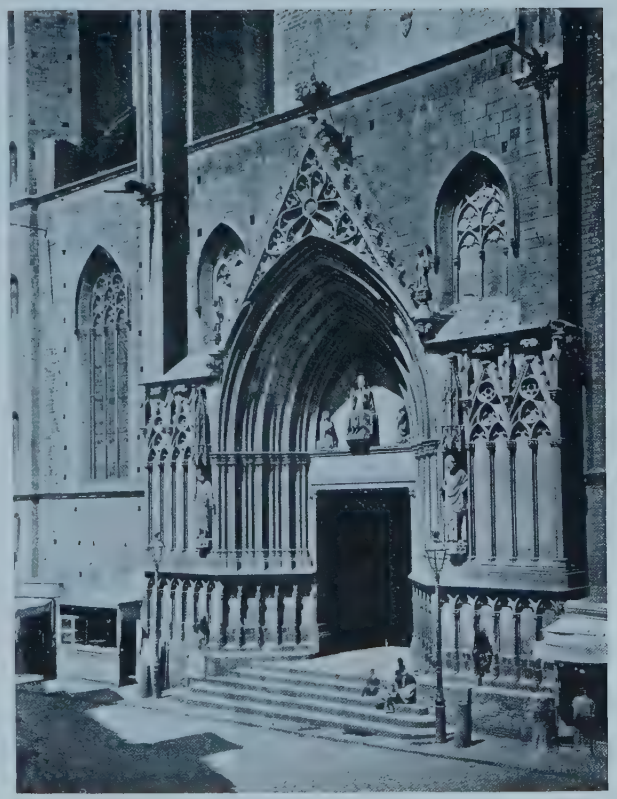
style, and is worthier of note, as well as the choir stalls decorated with the name-plates of the knights of the Golden Fleece, who took part in the splendid Chapter held here by Charles V. in 1519. Except for some paintings, by Villadomat, a local artist of repute, who lived in the early eighteenth century, the cathedral has few artistic treasures. Nor are the twenty-seven chapels, dating mostly from the seventeenth and succeeding centuries, of deep interest. They are so dark, moreover, that it is not easy to make out what they

THE CATHEDRAL, BARCELONA

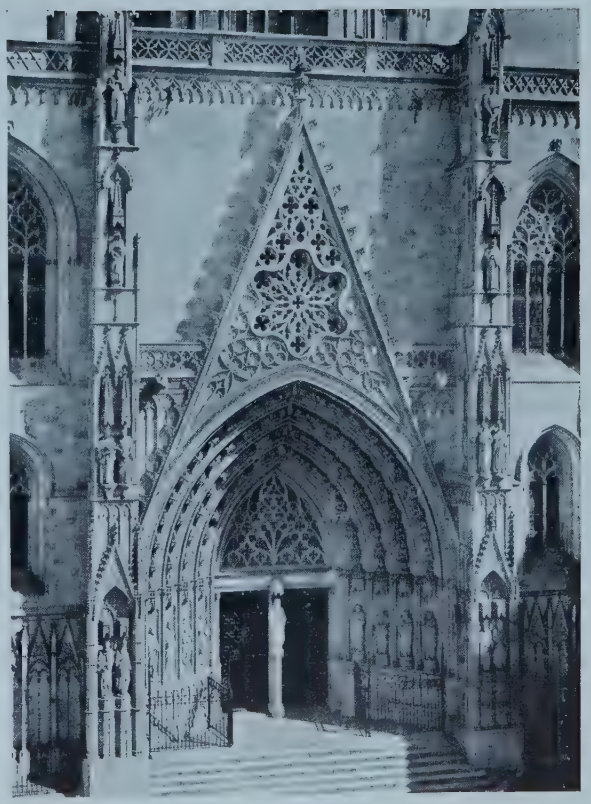
TOWER OF SANTA AGUEDA, BARCELONA

THE UNIVERSITY, BARCELONA

THE CUSTOM HOUSE, BARCELONA

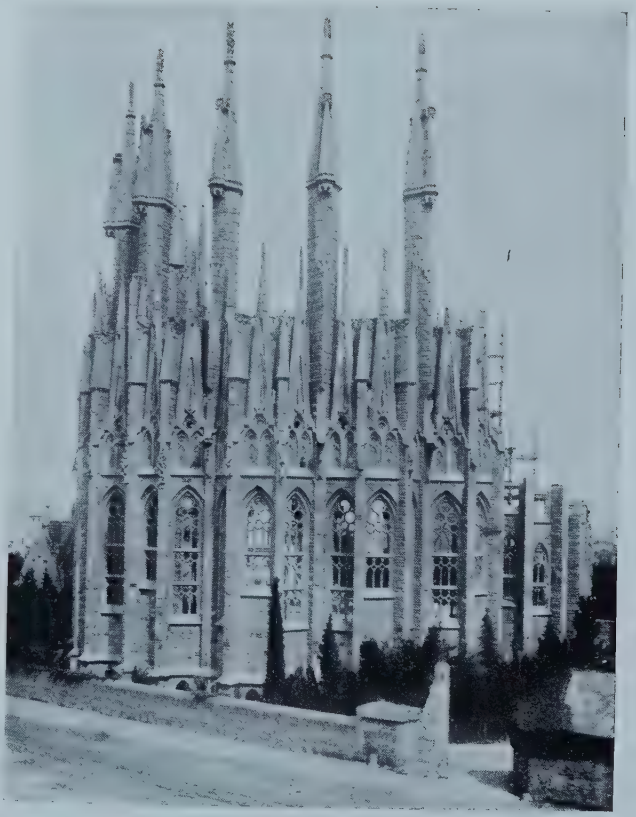


FAÇADE OF THE CHURCH OF SANTA MARIA DEL MAR, BARCELONA



PRINCIPAL ENTRANCE, BARCELONA CATHEDRAL

CHURCH OF "LA SAGRADA FAMILIA," BARCELONA



CHURCH OF "LA SAGRADA FAMILIA," BARCELONA

STATUE OF GENERAL PRIM, BARCELONA

MONUMENT TO CLAVE, RAMBLA DE CATALUÑA, BARCELONA

ARCO DE TRIUNFO, BARCELONA

do contain. The finest tomb is that of Doña Sancha de Cabrera, of Noalles, in the chapel of St. Clement in the south aisle; three chapels farther on is the tomb of the great Catalan saint, Ramon de Pennafort. Two wooden urns, covered with crimson velvet, against the south transept wall, enshrine the ashes of Count Ramon Berenger, the Old (1070), and his wife, Almodis. Opening off the south aisle, close to the main entrance, is the large square chapel of St. Olegarius, with fine star-vaulting and the seventeenth-century monument of the titular saint.

The cloister on the south side of the cathedral, begun by Maestre Roque in 1448, is very charming. The tombs are rudely carved with the trade or rank of the deceased —the resting-place of Alfonso V.'s Jester is indicated, for instance, by cap and bells. The graceful Puerta de Santa Eulalia leads into the street.

The church of Santa Maria del Mar was rebuilt in the late fourteenth century, and replaced an earlier church built on the place of martyrdom of St. Eulalia. All classes of the population lent a hand in the building, and in commemoration two bronze figures, carrying stone and timber, adorned the main entrance. The edifice is a good specimen of the Catalan church—broad and high in the nave, and simple in plan. Like the cathedral, it is a parallelogram, rounded at the east end, and presents an un-

THE COLON (COLUMBUS) PROMENADE, BARCELONA

INTERIOR COURT OF THE CONVENT OF MONTESION, BARCELONA

EXTERIOR COURT OF THE CONVENT OF MONTESION, BARCELONA

HÔTEL ČOLÓN, BARCELONA

PALACIO DE JUSTICIA, BARCELONA

VIEW OF TIBIDABO, BARCELONA

TIBIDABO STATION AND CASA ARNUS, BARCELONA

PASEO DE GRACIA, BARCELONA

RAMBLA DE LOS ESTUDIANTES, BARCELONA

PANORAMA FROM MONJUICH, BARCELONA

PANORAMA FROM MONJUICH, BARCELONA

PANORAMA FROM MONJUICH, BARCELONA

PANORAMA FROM MONJUICH, BARCELONA

broken line of wall to the outside. It has two aisles. There is a very small circular traceried window in each bay of the nave; the aisles are a little lower than the nave and are lit by a four-light window in each bay. Each of the chapels is also lit by a small two-light window. The interior of the church is simple and dignified, though considerably modernised. The choir is placed behind the baroque high altar. The royal pew, reminding us of days when Barcelona was a capital, is in the south aisle and was connected with the palace by a gallery now destroyed. The west front is very fine, and is flanked by two "telescope" towers. The portal is richly moulded and the rose-window above it, magnificent.

INTERIOR DOOR OF SANTA LUCIA AND SEPULCHRE OF MOSSEN BORRÁ, BARCELONA CATHEDRAL

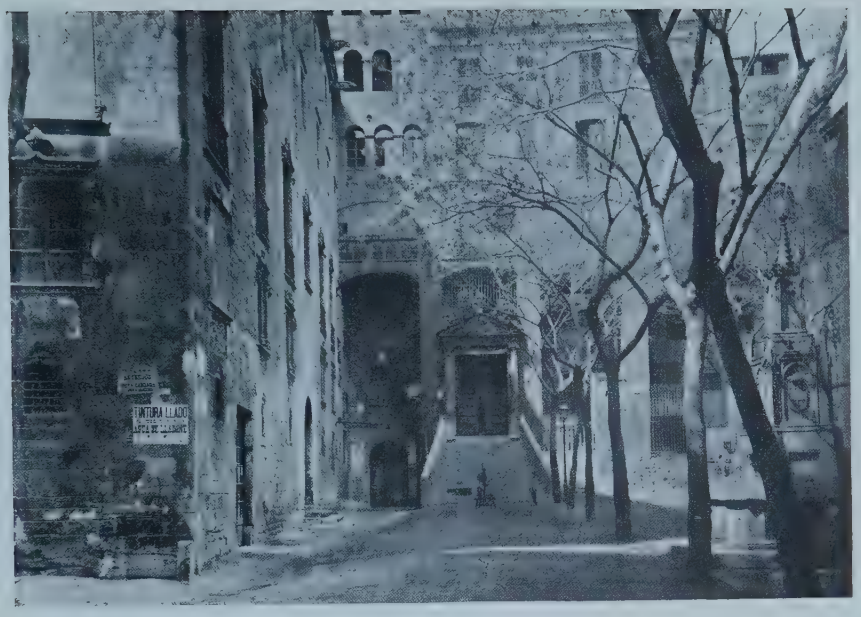
Villadomat is buried in the fifteenth-century church of Sta. Maria del Pino, which is of the Catalan type, as is also the older church of SS. Justo and Pastor (1345). This church has been modernised inside and out. Here Jews were sworn, according to a long and terrific formula. In the days of ordeal by combat the parties, fully armed, vowed on the altar that they would use no enchanted weapons; and we are told that, to this day, a declaration sworn here, as to the last wishes of a person who has died intestate, will have force of law.

There are a great many other ancient places of worship in the city. San Pablo del Campo, a crude, simple church, dates from 1173. San Pedro de las Puellas was built in the tenth century, and Sta. Ana in 1146, in imitation of the church of the Holy Sepulchre. In the chapel of Santa Agueda, now a museum, Alfonso el Casto was baptized, and the order of Montesion established.

Civic state expresses itself at Barcelona in many noble monuments. The Diputación—the old Parliament House of Cataluña—is a strikingly original building in many of its details. Built in the fifteenth century, it was judiciously restored in 1609 by Maestre Pere Blai. The figure of St. George, patron of Cataluña, stands above the portal, and to him is dedicated the beautiful Gothic chapel, with its wall "damascened with reliefs." The exquisitely worked altar-cloth dates from 1458. The pillars sustaining the galleries of the "patio," which were much admired for the daring of their execution and plan, were

PASEO DE COLÓN AND STATUE OF LOPEZ, BARCELONA

RAMBLA DEL CENTRO, BARCELONA



CONVENT OF SANTA CLARA (OLD PALACE OF THE KINGS OF ARAGON), BARCELONA

THE BULL-RING, BARCELONA

RAMBLA DEL CENTRO, BARCELONA

RAMBLA DE LAS FLORES, BARCELONA

PLAZA DE LA PAZ, BARCELONA

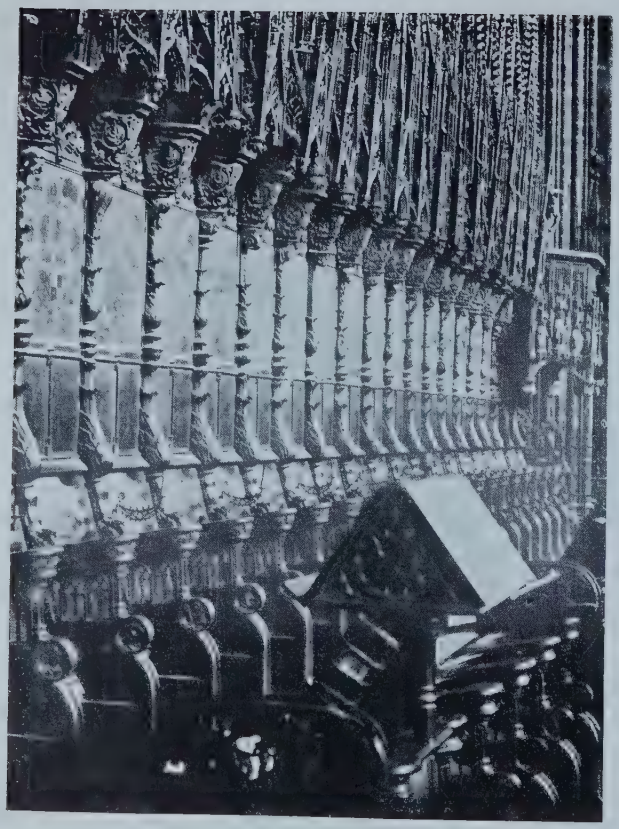
THE "CASCADA" IN THE PARK, BARCELONA

FOUNTAIN IN THE PLAZA DE PALACIO, BARCELONA

THE LAKE IN THE PARK, BARCELONA

THE PORT, BARCELONA

VIEW FROM MIRAMAR, BARCELONA



CHOIR STALLS, BARCELONA CATHEDRAL

about to give way when restored some years ago by Don Miguel Garriga y Roca. The halls are redolent of the dignity and gravity of a great municipality. The domed Salon del Tribunal is hung with portraits of the kings of Spain, and adorned with pictures by a native artist—Fortuny—of the victories of a native soldier—Marshal Prim.

A fine collection of portraits of local worthies—and they are numerous—is to be seen at the Casa Consistorial, erected in 1373, and skilfully restored in modern times. The Salon de Ciento has a splendid artesonado roof.

There are still several of the mansions of the old merchant princes remaining in Barcelona. The beautiful Casa de Gralla y Despla seems to have been begun about 1306, to which date the staircase to the left of the patio may be attributed. The beautiful gallery with its slender marble columns is of the early Renaissance, and the elaborate façade reveals the skill of the celebrated Damian Forment. The portal is very rich. On the pedestals of the columns is the half-effaced inscription, "Publicæ venustato—Privatæ utilitati," which, oddly enough, gave rise to the tradition that the mansion was at one time a house of ill-fame.

Forment's work could, till lately, have been studied in the Casa de Dusay, now demolished. In the magnificent staircase of the old Casa Dalmases we recognise a genius hardly inferior to his. The hall in three bays is all that remains of the Casa del Consulado, begun in 1357 and completed thirty-five years later. The Hospital of Santa Cruz is perhaps the finest specimen of civil architecture of the Gothic period in Barcelona. As a foundation it dates from 1229 (probably one of the oldest establishments of the kind in Europe), but the first stone of the actual building was laid by King Martin the Humane in 1401. Much of the original structure remains, though a fire did much damage in 1638.

The modern city boasts many splendid edifices which only want the halo of age to dwarf the monuments of bygone times. The university is in the quasi-Byzantine style, called by the Spaniards modern-Roman. It was begun in 1873, and was designed by Don Elias Rogent. As an educational force it far excels its rivals in Salamanca, Valladolid, and Seville. Barcelona is well provided with learned institutions. The museums are

OLD TOWERS IN THE PLAZA NUEVA, BARCELONA

PLAZA DEL REEF, BARCELONA

MONUMENT TO GÜELL, BARCELONA

MONUMENT TO COLUMBUS, BARCELONA

PLAZA DE CATALUÑA, BARCELONA

GÜELL PARK, BARCELONA

TEATRO PRINCIPAL, BARCELONA

CASAS CONSISTORIALES, BARCELONA

LA GRAN VIA AND STATUE OF GÜEL Y FERRER, BARCELONA

"THE DEVIL'S BRIDGE" AT MARTORELL, BARCELONA

MONUMENT TO CHRISTOPHER COLUMBUS, BARCELONA

CALLE DE FERDINAND VII., BARCELONA

rich and well arranged, and the Archivo General de Aragon contains one of the most important collections of archives in Europe. Of modern architecture in Cataluña the most ambitious example is the enormous church of the Sagrada Familia, raised, like the Sacré Cœur at Paris, by national subscription. The architect has endeavoured to perpetrate the most daring feats in stone, and some of his innovations are worthy of imitation; but few will admire the enormous entrances, reaching from the ground to the roof.

From the eminences surrounding Barcelona inspiring views of land and sea, busy city and fertile country may be obtained. Valvidrera and Tibidabo are favourite objectives for excursions. The interest of the citadel of Montjuich, commanding the whole town on the south side, is mainly military and historical.

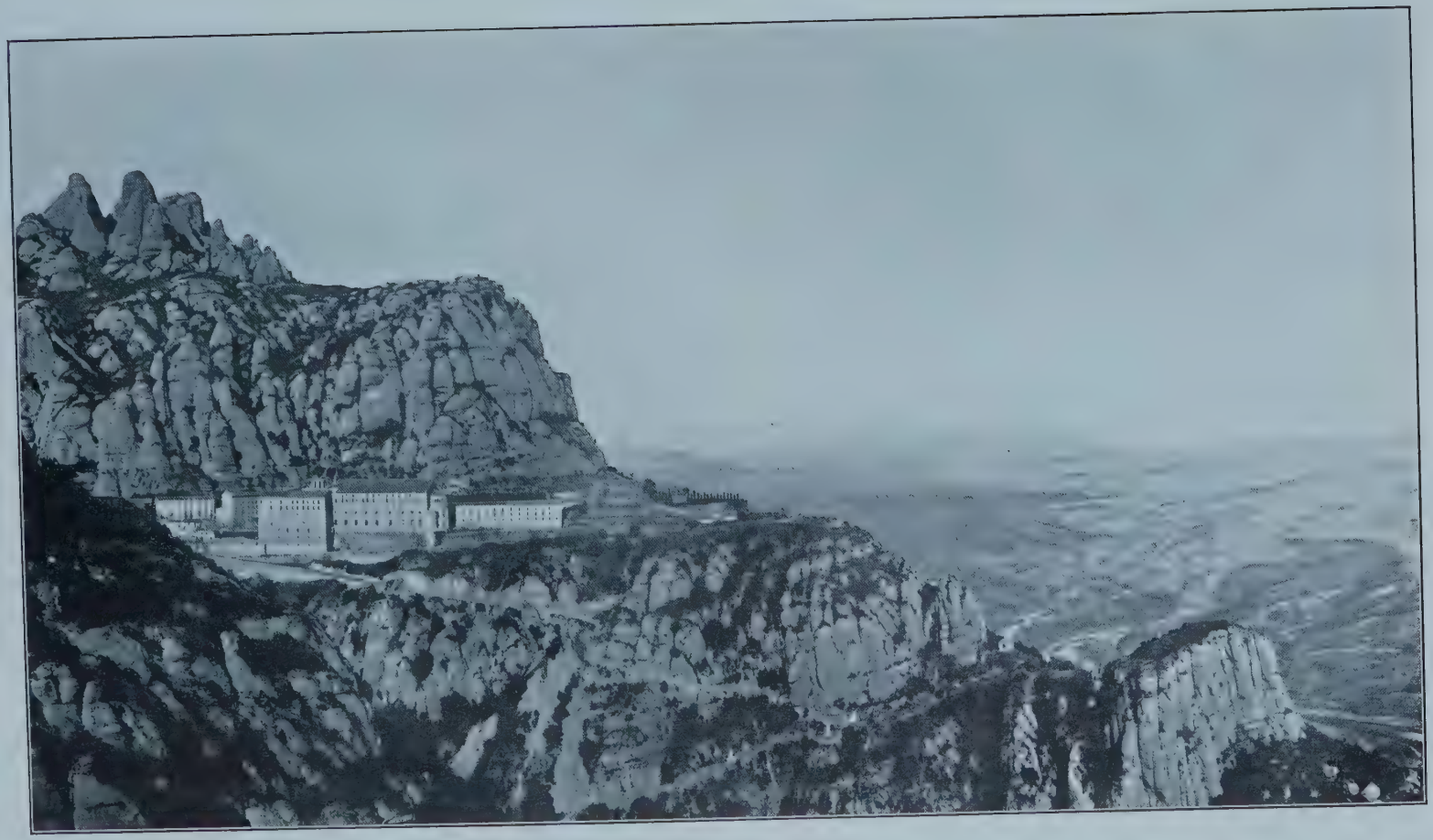
RAMBLA DE LAS FLORES, BARCELONA

MONTSERRAT

NO one goes to Cataluña without visiting Montserrat, one of the most famous shrines of the Catholic world. Notwithstanding, its claims on the reverence of the faithful are hardly as serious as Compostella's or Loretto's, for it commemorates no saint of more than local reputation, and no miracles have taken place there for many a long year. Indeed, the anchorite Guarin, with whom it is especially associated in tradition, was not a saint likely to inspire great devotion or affection, except in converted criminals of the worst type. The daughter of Wilfred, Count of Barcelona, was confided to his care when he dwelt in these rugged solitudes; and being possessed of the devil, he incontinently cut her head off, and buried her on the spot. Guarin, overtaken by the pangs of remorse, made a pilgrimage to Rome, where he received absolution on the condition that he should return to Montserrat on all-fours and live exactly like a beast, without uttering a word, or looking at the face of a man. All, of course, came right in the end. The hermit was captured by huntsmen, his absolution pronounced by an infant, and the count's daughter restored to life again. And they all lived holily ever after. That is the legend, in brief. It will not attract you to Montserrat, which has more substantial claims on your attention. As its name implies, it is a vast serrated mass of rock, of a pale-grey colour, and rising abruptly against the skyline, presents a singularly grand and formidable effect. It is cleft asunder by a gorge made, it is said, at the moment of the Crucifixion. The ascent is an arduous but delightful experience, and the views from the various pinnacles sublime.

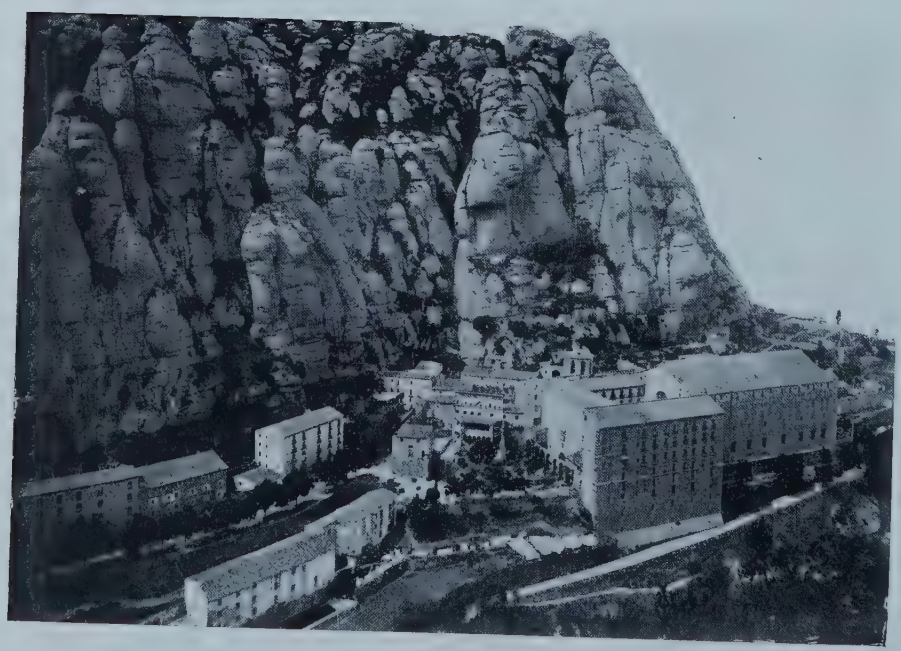
Of the monastery, or shrine, little need be said. The buildings are modern and uninteresting, though well situated. There is the usual miraculous image around which has accumulated enormous treasure. The cave of St. Guarin may also be inspected, and a figure of the homicidal hermit holding what is said to be his actual skull in his hand. The School of Sacred Music is worth visiting. The students, who are all boys, are described as the Pages of the Mother of God. They elect a bishop of their own, who, I am informed, is generally a member of a well-to-do family—presumably because he has to entertain his flock with an *al fresco* dinner. The most interesting of the few ancient chapels on this famous mountain is the one in which Loyola made his general confession before devoting himself to the establishment of the Society of Jesus.

The grottos are fantastic and curious. In one of them a large party of peasantry took refuge at the time of the French invasion. The enemy discovered their hiding-place, but

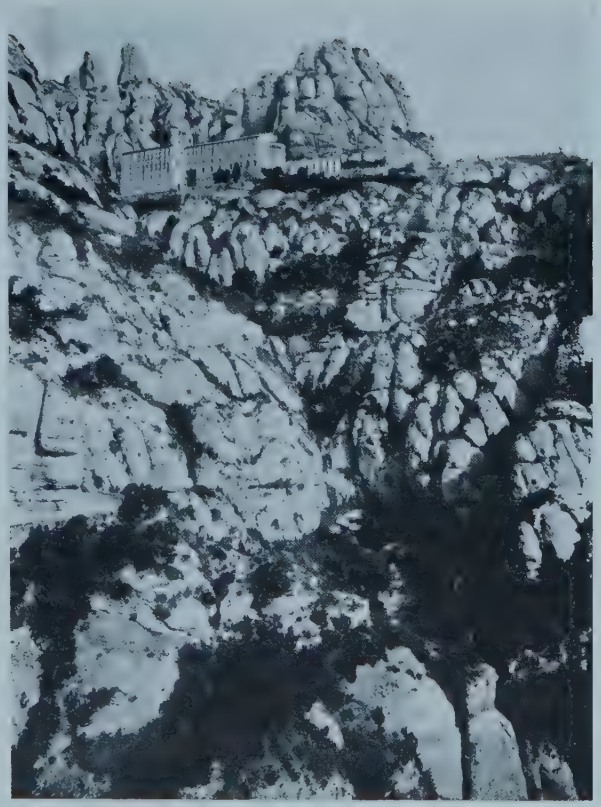


GENERAL VIEW OF MONTSERRAT

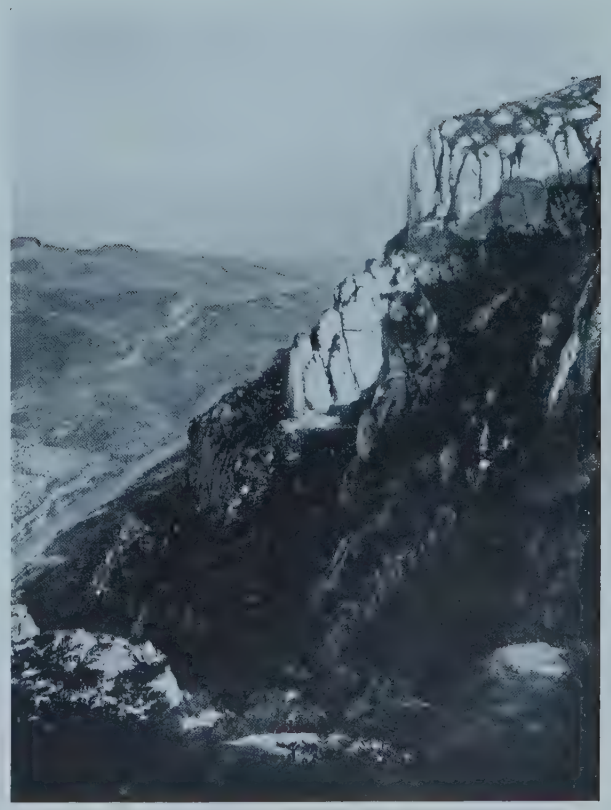
SIDE OF "THE VIRGIN'S CAVE," MONTSERRAT



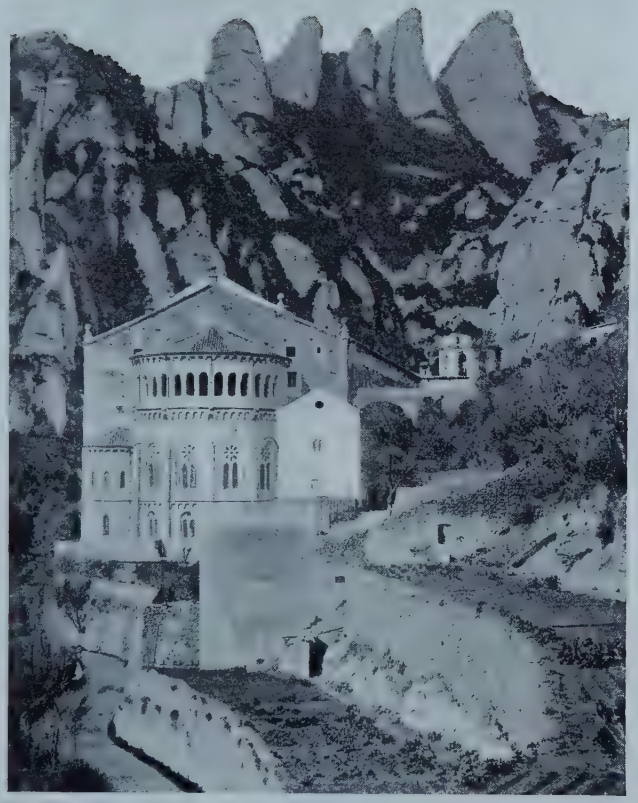
THE MONASTERY FROM THE SOUTH, MONTSERRAT



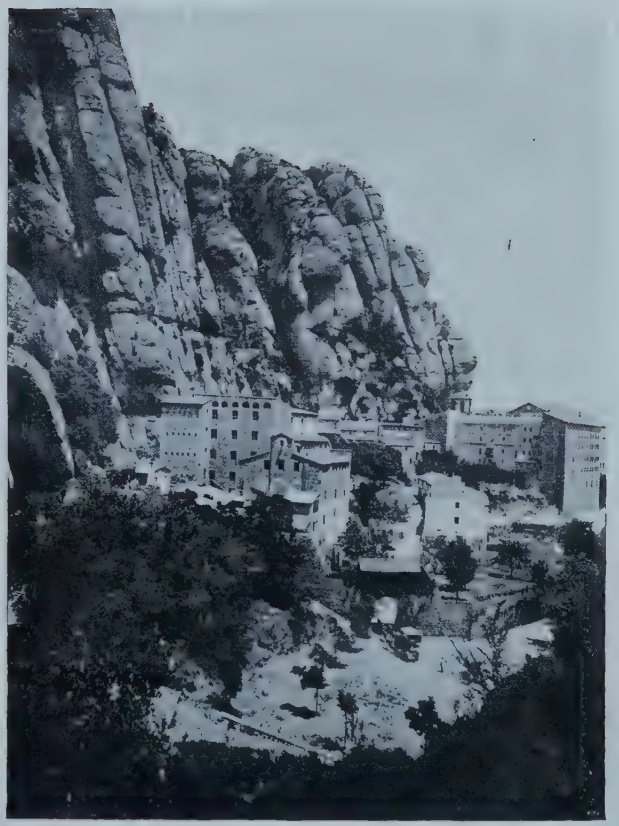
VIEW OF MONTSERRAT FROM THE GROTTO OF THE VIRGIN



MIRANDA PEAK, MONTSERRAT



THE MONASTERY, MONTSERRAT



VIEW OF THE MONASTERY FROM THE WEST, MONTSERRAT

MONASTERY OF MONTSERRAT

VIEW OF THE MONASTERY OF MONTSERRAT, TAKEN FROM ST. MICHAEL

MONTSERRAT

were deterred from entering it by the threat of one of the mountaineers that by a single shot he could bring all the rocks tumbling down upon them.

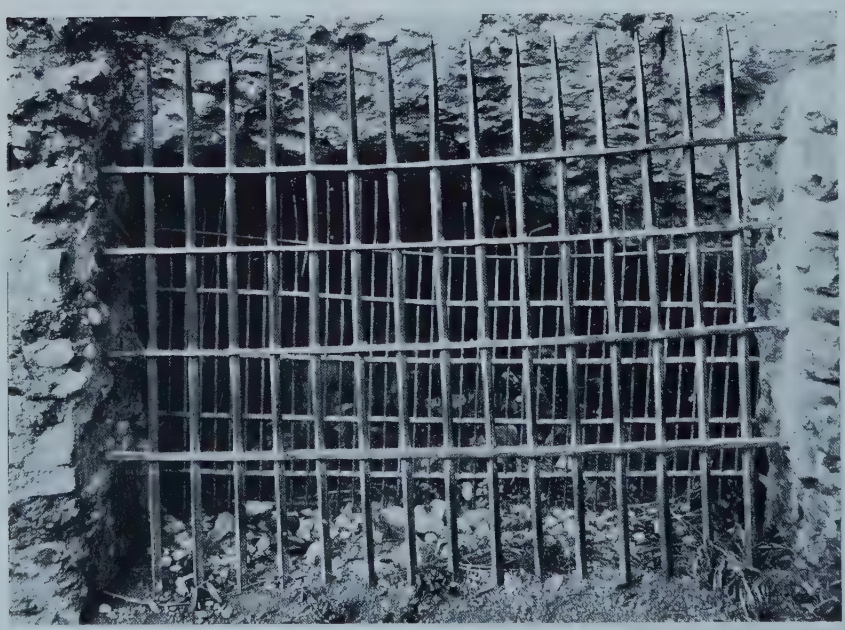
With Loyola we will descend the mountain slope to the thriving town of Manresa, where he matured his plans for the establishment of his great and illustrious Order. The spots associated with him have been overladen with modern structures and monuments, so that there is little now to put one in mind of his ascetic exercises and devout preparation. But Manresa boasts a monument older than the Society of Jesus—the grand collegiate church, built in the fourteenth century. It is of the usual Catalan type, and Street warmly praises its plan, though deploring the poverty of the execution. It forms a parallelogram, semicircular at the east end, without any projecting transept arms. An unusual feature is the belfry tower rising over the middle of the north aisle. The original main entrances are at each extremity of what we may call the transept. They are of very grand design, comparing only too favourably with the modernised west porch.

VIEW OF MONTSERRAT, TAKEN FROM MONISTROL STATION

REMAINS OF THE ANCIENT MONASTERY, MONTSERRAT

DOOR OF THE CHURCH, MONTSERRAT

INTERIOR OF THE CHURCH, MONTSERRAT



THE GROTTO OF GUARIN, MONTSERRAT

VIEW OF MONISTROL, TAKEN FROM MONTSERRAT

Inside, we are struck by the bareness and simplicity of the church, and chiefly by the enormous width of the nave, marked off from the aisles by massive octagonal pillars. The windows of the clerestory and aisles are filled with fine geometrical tracery. The choir is in its usual position, though not occupying the whole width of the nave, and with its hind-wall pierced by a central western doorway. The wall is arcaded on each side of this opening. The chancel is semicircular, and between it and the aisle is a passage or ambulatory. Beneath it is a crypt, approached from the front by a flight of steps. The richest treasure here Street pronounces to be the altar-frontal, "the most beautiful work of its age." It is of fine linen, and upon it are painted or embroidered nineteen subjects from the New Testament. "The work is marvellously delicate—so much so that passing the hand over it, it is difficult to tell where it ends and the painting begins." The expressions and attitudes of the figures recall the earlier Tuscan painters.

Manresa is a lively and go-ahead town, always humming with the stir of industry. Not far off are the remarkable salt mines of Cardona, excavated in a mountain of salt, 500 feet high, and about 3 miles round.

VIEW OF THE MONASTERY, MONTSERRAT

END OF VOLUME I

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